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(Comp. p. xi.)

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16	—	3	20	—	12	9 3/4	12	80	7	68
17	—	3	40	—	13	7 1/2	13	60	8	16
18	—	3	60	—	14	5	14	40	8	64
19	—	3	80	—	15	2 1/2	15	20	9	12
20	—	4	—	—	16	—	16	20	9	60
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DISTANCES. Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilomètre*. One kilomètre is equal to 0.62138, or nearly 5/8 ths, of an English mile. The Tuscan miglio is equal to 1.65 kilomètre or 1 M. 44 yds.; the Roman miglio is equal to 1.49 kilomètre or 1630 yds.

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English miles (69,28 = 1°)

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gner & Debes, Leipzig.

ITALY

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

DISCARD

FIRST PART:

NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA

With 25 Maps and 35 Plans

ELEVENTH REMODELLED EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1899

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'Go, little book, God send thee good passage,
And specially let this be thy prayere:
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

DISCARD

PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there are few countries where the patience is more severely taxed than in some parts of Italy.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the fifteenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont*, *Liguria*, *Lombardy*, *Venetia*, *The Emilia*, and *Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Anton*

Springer, of Leipzig. In the descriptions of individual pictures the works of *Morelli*, *Crowe and Cavalcaselle*, and *Burckhardt* have been laid extensively under contribution, and also occasionally those of *Ruskin* and others.

The MAPS and PLANS, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS are given from the most recent official sources.

HOTELS (comp. p. xix). Besides the modern palatial and expensive establishments the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba'). — May 29. Radetzky's victory at Curtatone. — May 30. Radetzky defeated at Goito; capitulation of Peschiera. — July 25. Radetzky's victory at Custozza. — Aug. 6. Radetzky's victory at Milan. — Aug. 9. Armistice. — Nov. 25. Flight of the Pope to Gaeta.
1849. Feb. 5. Republic proclaimed at Rome. — March 16. Charles Albert terminates the armistice (ten days' campaign). — March 23. Radetzky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice; Alessandria occupied by the Austrians. — Mar. 31. Haynau conquers Brescia. — April 5. Republic at Genoa overthrown by La Marmora. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. — Aug. 6. Peace concluded between Austria and Sardinia. — Aug. 22. Venice capitulates.
1850. April 4. Pius IX. returns to Rome.
1855. Sardinia takes part in the Crimean War.
1856. Congress at Paris. Cavour raises the Italian question.
1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — July 11. Meeting of the emperors at Villafranca. — Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia. — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Sept. 18. Battle of Castelfidardo. — Sept. 29. Ancona capitulates. — Oct. 1. Battle of the Volturno. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
1861. Feb. 13. Gaeta capitulates. — March 17. Victor Emmanuel assumes the title of king of Italy. — June 6. Death of Cavour.
1866. June 20. Battle of Custozza. — July 5. Cession of Venetia. — July 20. Naval battle of Lissa.
1867. Nov. 3. Battle of Mentana.
1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.

Abbreviations.

M. = Engl. mile.	R. = room.
hr. = hour.	B. = breakfast.
min. = minute.	D. = dinner.
Alb. = Albergo (hotel).	A. = attendance.
Omn. = omnibus.	L. = light.
N. = north, northwards, northern.	déj. = déjeuner 'à la fourchette'.
S. = south, etc. (also supper).	pens. = pension (*i.e.* board and lodging).
E. = east, etc.	fr. = franc (Ital. lira).
W. = west, etc.	

Distances. The number prefixed to the name of a place on a railway or highroad indicates its distance in English miles from the starting-point of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level.

Asterisks. Objects of special interest and hotels which are believed worthy of special commendation are denoted by asterisks.

INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'
BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends, of course, on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much-frequented parts of the continent. The average expenditure of a single traveller, when in Italy, may be estimated at 20-30 francs per day, or at 10-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi;* 1 fr. 25 c. = 1 *s.* = 1 German mark (comp. p. ii). In copper *(bronzo* or *rame)* there are coins of 1, 2, 5, and 10 centesimi, while a piece of 20 c. in nickel was introduced in 1894. In silver there are pieces of $^1/_2$, 1, 2, and 5 fr., and in gold pieces of 10 and 20 fr. In consequence of the present financial stringency, however, the gold and silver coins have disappeared almost entirely from circulation. Their place is taken by *Buoni di Cassa* of 1 and 2 fr., *Biglietti di Stato* (treasury-notes) of 5, 10, and 25 fr., and the banknotes of the *Banca Nazionale nel Regno d'Italia*, the *Banca Nazionale Toscana*, and the *Banca Toscana di Credito*. These last are being gradually replaced by the notes of the *Banca d'Italia*. The banknotes of Naples and Sicily are seldom met with in N. Italy. All other banknotes should be refused. — The francs and copper coins of France and the other countries of the Latin Monetary League are usually refused. — A piece of 5 c. is called a *soldo*, or *sou*, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci soldi* = 50 c., *dodici soldi* = 60 c., etc.).

BEST MONEY FOR THE TOUR. *Circular Notes* or *Letters of Credit*, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal

value. *Sovereigns* (26-27 fr.) and the gold coins of the Latin Monetary League are received at their full value, but should be exchanged for notes at a money-changer's, as the premium (ca. 5 per cent) is lost in hotels and shops. This remark also applies to the Italian five-franc pieces (*scudi*). It may prove convenient to procure a small supply of Italian paper-money before starting.

EXCHANGE. Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's (*'cambiavaluta'*). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes, at it is often difficult to change those of large amount. Besides the small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch.

Money Orders payable in Italy, for sums not exceeding 10*l*., are now granted by the English Post Office at the following rates: up to 2*l*., 6*d*.; 5*l*., 1*s*.; 7*l*., 1*s*. 6*d*.; 10*l*., 2*s*. These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents, or by a *Libretto di Ricognizione Postale* (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in England is 40c. per 1*l*. sterling.

II. Period and Plan of Tour.

Season. As a general rule, the spring and autumn months are the best season for a tour in North Italy, especially April and May or September and October. Winter in Lombardy and Piedmont is generally a much colder season than it is in England, but the Ligurian Riviera (Genoa excepted). Pisa, and Venice afford pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

Plan. The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of North Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
Milan (R. 19), and excursion to *Pavia* (the *Certosa*, p. 134)	2½
To the *Lago di Como*, *Lago di Lugano*, and *Lago Maggiore* (RR. 22, 23, 28) and on to Turin	2½
Turin (R. 7)	1
From Turin to Genoa (R. 11)	½
Genoa (R. 16), and excursion to *Pegli* (Villa Pallavicini, p. 84)	2
Viâ *Spezia* to Pisa, see R. 18; *Pisa* (R. 56)	1½
Viâ *Lucca* and *Pistoja* to Florence, see R. 57	1
Florence (R. 58)	6
From Florence to *Faenza* and Ravenna (R. 54)	½
Ravenna (R. 53)	1
From Ravenna to Bologna (R. 53)	½
Bologna (R. 51)	1½
From Bologna viâ *Ferrara* to Padua (R. 49)	1
[Or to *Modena* (R. 48) and *Parma* (R. 46), see R. 45	1½
From Modena viâ *Mantua* to Verona (see R. 38) and viâ *Vicenza* to Padua (see R. 39)]	1½]

	Days
Padua (R. 40), and thence to Venice	1
Venice (R. 42)	4
From Venice (viâ *Vicenza*) to *Verona* (R. 37), see R. 39	2
[Excursion to *Mantua* (p. 221), when the way from Modena to Verona viâ Mantua is not adopted	1]
Lago di Garda (R. 36)	1½
From Desenzano viâ *Brescia* (R. 34) and *Bergamo* to Milan (RR. 33, 32)	1

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway.

	Days
From Trent or Mori to *Riva* (p. 201), *Lago di Garda* (R. 36)	1½
Verona (R. 37)	1
Excursion to *Mantua* (p. 221)	1
From Verona viâ *Vicenza* (p. 227) to Padua	1
Padua (R. 40), and thence to Venice	1
Venice (R. 42)	4
From Venice viâ *Ferrara* (R. 50) to Bologna	1
Bologna (R. 51)	1½
Excursion to *Ravenna* (R. 53)	1
From Bologna to *Modena* (R. 48) and *Parma* (R. 46), see R. 45	1½
From Parma viâ *Piacenza* (p. 316) to Milan	½
Milan (R. 19), and excursion to *Pavia* (the *Certosa*, p. 134)	2½
Lago Maggiore, *Lago di Lugano*, *Lago di Como* (RR. 22, 23, 28), and from Lecco viâ *Bergamo* and *Brescia* (R. 32) to Verona	3½

. Western Part, starting from the St. Gotthard, Splügen, or Simplon.

	Days
Lago di Como, *Lago di Lugano*, *Lago Maggiore* (RR. 22, 23, 28)	2
Milan (R. 19)	2
From Milan to *Turin* (R. 15)	1
Turin (R. 7), and thence to Genoa (R. 11)	1
Genoa (R. 16), and excursion to *Pegli* (Villa Pallavicini, p. 84)	2
Excursion to *San Remo* and *Bordighera* (R. 17)	3
From Genoa viâ Voghera and *Pavia* (*Certosa*, p. 134) to Milan	1½

The traveller entering Italy for the first time should do so, if the season be favourable, not by rail, but by one of the Alpine passes (Splügen, Simplon, etc.), as only thus will he obtain an adequate idea of the full ethnographical significance of the Alps, which conceal so new and so strange a world from northern Europe. The luxurious character of the Italian climate, vegetation, and scenery, the soft richness of the language, and the courtly manners of the upper classes all present a striking contrast to the harsher and rougher characteristics of German Switzerland or Tyrol. On no account, however, should he traverse these passes at night, and he should always inform himself beforehand of the condition of the diligence, and raise an energetic protest against broken windows and similar inconveniences. In spring it is advisable to wear coloured spectacles as a precaution against the dazzling reflection from the extensive snow-fields (p. xxviii).

III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay *'alla Inglese'* by hotel-keepers and others, *i. e.* considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, and who dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (*contrattare*, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in Northern Italy.†

IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

Foreign Office passports may be obtained through C. Smith & Son, 63 Charing Cross, Lee and Carter, 440 West Strand, E. Stanford, 26 Cockspur Street, Charing Cross, or W. J. Adams, 59 Fleet Street (charge 2*s.*; agent's fee 1*s.* 6*d.*).

Custom House. The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence and steamer stations. Tobacco and cigars (only six pass free), playing cards, and matches are the articles chiefly sought for. A duty of 30 c. per kilogramme ($2^1/_4$ lbs.) is levied on unexposed photograph plates. Cyclists must deposit 40 fr. (gold) as a guarantee that their wheel is not for sale, but this sum is refunded when they leave the country (members of the Touring Club de France are exempt). The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of

† A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. *H* is silent. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but elsewhere is generally regarded as inelegant or discourteous.

most of the Italian towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is passed at the barriers *(limite daziario)* on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xvii).

V. Public Safety. Beggars.

Public Safety in Northern Italy is on as stable a footing as to the N. of the Alps. Travellers will naturally avoid lonely quarters after night-fall. The policeman in the town is called *Guardia;* the gend'arme in the country, *Carabiniere* (black coat with red facings and cocked hats). No one may carry weapons without a licence. Concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited.

Begging still continues to be one of those national nuisances to which the traveller must accustom himself. It is most prevalent at church-doors, but has also begun to increase again on roads and streets. The beggars of Venice and other large cities are not unfrequently in the hands of speculators, who maintain them throughout the year and pocket the rich harvest of the travelling season. Those who wish to help the poor of Italy may best do so by sending a subscription (most conveniently by a cartolina vaglia, p. xxiv) to the *Congregazioni di Carità* or the *Società contro l'Accattonaggio.* — Importunate beggars should be dismissed with 'niente' or by a gesture of negation.

VI. Gratuities. Guides.

Gratuities. — The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity *(buona mano, mancia, da bere, sigăro)* in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums. The following hints will be found useful by the average tourist. In private collections 1-2 visitors should bestow a gratuity of $^1/_2$-1 fr., 3-4 pers. 1-1$^1/_2$ fr. For repeated visits 25 c. is enough for a single visitor. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (*e.g.* uncovering an altar-piece, lighting candles, etc.) from $^1/_4$ to 1 fr. may be given. The *Custodi* of all

public collections where an admission-fee is charged are forbidden to accept gratuities.

In hotels and restaurants about 5-10 per cent of the reckoning should be given in gratuities, or less if service is charged for. When 'service' and 'couvert' appear on the bill, especially if it is for a single meal, no fees should be given.

Valets de Place *(Guide,* sing. *la Guida)* may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

VII. Railways. Steam Tramways. Steamboats.

Railways. — For visitors to Northern Italy the most important railways are the *Rete Mediterranea*, the *Rete Adriatica*, and the *Ferrovie Nord Milano*, the last affording quick and convenient access to the Lake of Como and the Lago Maggiore. The rate of travelling is very moderate, rarely reaching 30 M. per hour. The first-class carriages are tolerably comfortable, the second resemble the English and French, while the third class is chiefly frequented by the lower orders. Sleeping-carriages *(coupé a letti)* are provided on all the main lines at a small extra charge. Railway-time is that of Central Europe.

Among the expressions with which the railway-traveller will soon become familiar are — '*pronti*' (ready), '*partenza*' (departure), '*si cambia treni*' (change carriages), '*essere in coincidenza*' (to make connection), and '*uscita*' (egress). The station-master is called '*capostazione*'. Smoking compartments are labelled '*pei fumatori*', those for non-smokers '*è vietato di fumare*'. The mail trains are called *Treni Direttissimi* (1st and 2nd class only; sometimes with dining and sleeping cars) and the ordinary expresses *Treni Diretti*. The *Treni Accelerati* are somewhat faster than the *Treni Omnibus*. The *Treni Misti* are composed partly of passenger carriages and partly of goods-waggons. The fares are about $^4/_5$ *d.* per mile for third class, $1^1/_{10}$*d.* for second class, and $1^3/_5$*d.* for first class. The fares of the Rete Adriatica and Rete Mediterranea as given in this Handbook and in the railway time-tables, have recently been (temporarily) raised by a tax of from one to ten per cent according to distance and kind of train. — The freedom with which Italian passengers expectorate makes their absence often preferable to their company.

At the larger towns it is better, when possible, to take the tickets at the town-agencies of the railway. When tickets are taken at the station, the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. 'Mistakes' are far from uncommon on the part of the ticket-clerks. Besides the fare, a tax of 5 c. is payable on each ticket, and the express fares are 10-20 per cent higher than the ordinary. It is also important to be at the station early. The ticket-office at large stations is open 1 hr., at small stations $^1/_4$-$^1/_2$ hr. before the departure of the train. Ticket-

holders alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *uscita*.

Passengers by night-trains from the larger stations may hire pillows (*cuscino, guanciale;* 1 fr.). These must not be removed from the compartment.

The traveller should, if possible, know the weight of his luggage approximately, in order to guard against imposition (1 kilogramme = about $2^1/_5$ lbs.). No luggage is allowed free, except small articles taken by the passenger into his carriage; the rate of charge is $4^1/_2$ c. for 100 kilogrammes per kilomètre. The luggage ticket is called *lo scontrino*. Porters *(facchini)* who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff; and their impudent attempts at extortion should be firmly resisted. Travellers who can confine their impedimenta to articles which they can carry themselves and take into the carriages with them will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at some distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare;* 5 c. per day for each piece, minimum 10 c.). Luggage, however, may be sent on to the final destination, though the traveller himself break the journey. At small stations the traveller should at once look after his luggage in person.

During the last few years an extraordinary number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem (comp. p. xv).

The enormous weight of the large trunks used by some travellers not infrequently causes serious injury to the porters who have to handle them. Heavy articles should therefore always be placed in the smaller packages.

The best collections of time-tables are the *Indicatore Ufficiale delle Strade Ferrate*, etc. (published monthly by the *Fratelli Pozzo* at Turin; price 1 fr.) and the *Orario del Movimento Treni e Piroscafi* (published by Arnaboldi at Florence; 1 fr.). Smaller editions, serving for ordinary purposes, are issued at 50 c. and 20 c.

The Combination Through Tickets *(biglietti di viaggio ad itinerario combinable)*, issued by the Italian railways, are available for 15-45 days and offer a saving of 20-30 per cent. Regular Circular Tickets *(viaggi circolari)* are now seldom used except for the Italian lakes. Tickets of both these kinds may be procured in London (at the principal stations of the southern railways; from Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze & Sons, 142 Strand, etc.), in Paris, and at the chief towns of Germany and Switzerland. If the tickets are bought in Italy, with paper money, the traveller has the advantage of the premium on gold. Those with whom economy is an object may also save a good deal by taking return-tickets to the Swiss frontier, travelling third class in Switzerland, and then taking circular-tour tickets in Italy.

These tickets have to be signed by the traveller and require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. This may be done either at the

city office or at the railway-station. If the traveller makes up his mind *en route* to alight before the station for which his ticket has been stamped, he must at once apply to the *capostazione* for recognition of the break in the journey (*'accertare il cambiamento di destinazione'*). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression (*'vale per riprendere alla stazione . . . il viaggio interrotto a . . .'*). If this ceremony be neglected the holder of the ticket is required to pay full fare for the omitted portion of the route for which the ticket is issued.

Return Tickets *(Biglietti d'andata e ritorno)* may often be advantageously used for short excursions. They are generally available for one day only, but those issued on Saturdays and the eves of festivals are available for three, those issued on Sundays and festivals for two days. It should also be observed that if the traveller alights at a station short of his destination he forfeits the part of the ticket between this point and the station to which the ticket is issued; he may, however, use his ticket for returning from the station at which he alighted.

N. Italy is covered with an extensive network of **Steam Tramways** *(Tramvia a Vapore)* and **Electric Railways,** which are on the whole of little importance for the tourist, but facilitate a visit to several interesting little towns at some distance from the great railway-routes. The rate of speed attained on them is about half that of the ordinary railways, and the fares are considerably lower. Details are given in the *Orario Generale di tutte le Ferrovie dell' Alta Italia,* published at Milan (10 c.; for Tuscany, see p. 411).

Steamers. The time-tables of the steamer-routes are given in the larger railway-guides mentioned at p. xvii.

On the **Italian Lakes** the tickets are distributed on board. Passengers embarking at intermediate stations receive checks which they show on purchasing their tickets. There is no extra charge for embarking at small-boat stations. Return-tickets, unless otherwise marked, are good for the day of issue only.

In the proper season a steamer trip on the **Mediterranean,** especially between Genoa, Spezia, and Leghorn, or on the **Adriatic,** between Venice and Trieste, is a very charming experience. Tickets should be taken in person at the steamboat-agencies. Ladies should travel first-class, but gentlemen of modest requirements will find the second cabin very fair. The inadequate arrangements for embarking and disembarking give great annoyance and are a distinct reproach to the steamboat-companies. The passengers are generally left at the mercy of the boatmen, who make the most extortionate demands in spite of the tariff. The traveller should not enter the boat until a clear bargain has been made for the transport of himself and his impedimenta, and should not pay until everything has been deposited on deck or on shore. Small articles of luggage should be kept in one's own hands. — The steward expects a gratuity of about 1 fr. per day, or more if the traveller has given him extra trouble.

VIII. Hotels.

First Class Hotels, comfortably fitted up, are to be found at all the principal resorts of travellers in Northern Italy, most of them having fixed charges: room 2½–5 fr., bougie 75 c. to 1½ fr., attend-

ance (exclusive of the 'facchino' and portier) 1 fr., table-d'hôte 4-6 fr. The charge for dinner does not include wine, which is usually dear and often poor. For a prolonged stay an agreement may generally be made with the landlord for pension at a more moderate rate. Visitors are expected to dine at the table-d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals furnished in private rooms or at unusual times are much higher. Other 'extras' are also dear. The cuisine is a mixture of French and Italian. During the season and at the more frequented resorts it is advisable to engage rooms in advance, especially if arriving in the evening. Luggage may be left at the station until rooms have been secured. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them.

The Second Class Hotels are thoroughly Italian in their arrangements, and are rarely very clean or comfortable. The charges are little more than one-half of the above: room 1-3, attendance ½, omnibus ½-1 fr. They have no table-d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *a prezzo fisso*, may be procured at any hour. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee is usually taken at a café and not at the inn. It is customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio e candela;* and the price of the dinner (if not *à la carte*) should also be agreed upon (2-4 fr., with wine 2½-4½ fr.). These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies, when at home in Italian; the new-comer should frequent hotels of the first class only. — As matches are rarely found in these hotels, the guest should provide himself with a supply of the wax-matches *(cerini)* sold in the streets (1-2 boxes 5 c.). Soap is also a high-priced 'extra'.

Money or objects of value should either be carried on the traveller's person or left with the landlord in exchange for a receipt.

The Pensions of the larger towns and resorts also receive passing travellers. The charge is about the same as that of the second-class inns and usually includes table-wine. As, however, the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

Hôtels Garnis are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

For a prolonged stay in one place families will find it much cheaper to hire Private Apartments and do their own housekeeping. A distinct agreement as to rent should be made beforehand.

When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. A rent lower than that first asked for is often taken. Comp. p. xxviii.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller in N. Italy will rarely suffer from this shortcoming even in hotels of the second class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*) or camphor somewhat repels their advances. The *zanzāre*, or mosquitoes, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles (*fidibus contro le zanzare*) may be purchased at the principal chemists' for the same purpose (see p. 243). A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia* (*di tela, di cotone, di lana*); collar, *il solino, il colletto;* cuff, *il polsino;* drawers, *le mutande;* woollen undershirt, *una flanella* or *giubba di flanella;* petticoat, *la sottana;* stocking, *la calza;* sock, *la calzetta;* handkerchief (silk), *il fazoletto* (*di seta*). To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing list, *la nota;* washerwoman, laundress, *la stiratrice, la lavandaja;* buttons, *i bottoni.*

IX. Restaurants, Cafés, Osterie.

Restaurants of the first class *(Ristoranti)* in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. They are frequented chiefly between 5 and 8. Breakfast or a light luncheon before 1 o'clock may be more conveniently obtained at a café (p. xxii). Dinner *(pranzo)* may be obtained *alla carta* for 1½-3 fr., and sometimes *a prezzo fisso* for 2-5 fr. The waiters expect a gratuity of 2-5 soldi (comp. p. xvi). The diner who wishes to confine his expenses within reasonable limits should refrain from ordering dishes not mentioned in the bill of fare. The waiter is called *camerière* (or *bottega*), but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'. The diner calls for his bill (which should be carefully scrutinized) with the words '*il conto*'.

List of the ordinary dishes at the Italian restaurants.

Antipasti, *Principii*, relishes taken as whets (such as sardines, olives, or radishes).
Minestra or *Zuppa*, soup.
Brodo or *Consumè*, broth or bouillon.
Zuppa alla Santè, soup with green vegetables and bread.
Gnocchi, small dumplings.
Minestra di riso con piselli, rice-soup with peas.
Risotto (alla Milanese), a kind of rice pudding (rich).
Paste asciutte, maccaroni, *al sugo e al burro*, with sauce and butter; *al pomidoro*, with tomatoes.
Salāmi, sausage (usually with garlic, *aglio*).
Pollo, or *pollastro*, fowl.
Potaggio di pollo, chicken-fricassée.
Anitra, duck.
Gallinaccio, turkey.
Stufatino, *Cibreo*, ragout.
Crochetti, croquettes.
Pasticcio, pâté, patty.
Erbe, vegetables.
Contorno, *Guarnizione*, garnishing, vegetables, usually not charged for.
Asparagi, asparagus.
Spinaci, spinach.
Carne lessa, *bollita*, boiled meat; *in umido*, *alla genovese*, with sauce; *ben cotto*, well-done; *al sangue*, *all' inglese*, underdone; *ai ferri*, cooked on the gridiron.
Manzo, boiled beef.
Fritto, *una Frittura*, fried meat.
Fritto misto, a mixture of fried liver, brains, artichokes, etc.
Frittata, omelette.
Arrosto, roasted meat.
Arrosto di vitello, or *di mongana*, roast-veal.
Bistecca, beefsteak.
Majale, pork.
Montone, mutton.
Agnello, lamb.
Capretto, kid.
Coscietto, loin.
Testa di vitello, calf's head.
Fégato di vitello, calf's liver.
Bracciolетta di vitello, veal-cutlet.
Rognoni, kidneys.
Costoletta alla minuta, veal-cutlet with calves' ears and truffles; *alla Milanese*, baked in dough.
Esgaloppe, veal-cutlet with bread-crumbs.
Patate, potatoes.
Quaglia, quail.
Tordo, field-fare.
Lodola, lark.
Pesce, fish.
Sfoglia, a kind of sole.
Funghi, mushrooms (often too rich).
Presciutto, ham.
Uova, eggs; *da bere*, soft-boiled; *dure*, hard-boiled; *al piatto*, poached.
Polenta, boiled maize.
Insalata, salad.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cavoli fiori, cauliflower.
Gobbi, *Cardi*, artichoke stalks (with sauce).
Zucchino, marrow, squash.
Fave, beans.
Fagiolini, *Cornetti*, French beans.
Mostarda, simple mustard.
Mostarda inglese or *Senape*, hot mustard.
Sale, salt.
Pepe, pepper.
Ostriche, oysters (good in winter only).
Dolce, sweet dish.
Zuppa inglese, a favourite sweet dish.
Budino (in Florence), pudding.
Frutta, *Giardinetto*, fruit-desert.
Crostata di frutti, fruit-tart.
Crostata di pasta sfoglia, a kind of pastry.
Fragole, strawberries.
Pera, pear.
Pomi, *Mele*, apples.
Persici, *Pesche*, peaches.
Uva, bunch of grapes.
Fichi, figs.
Noci, nuts.
Limone, lemon.
Arancio or *portogallo*, orange.
Finocchio, root of fennel.
Pane francese, bread made with yeast (the Italian is made without).
Formaggio, *cacio*, cheese *(Gorgonzola*, *Stracchino)*.

The **Wine Shops** *(Osterie)* are almost exclusively frequented by the lower ranks, except in Tuscany. Bread, cheese, and eggs are usually the only viands provided.

Wine (*vino da pasto*, table-wine; *nero*, red; *bianco*, white; *dolce*, *pastoso*, sweet; *asciutto*, dry; *del paese*, *nostramo*, wine of the country) is usually supplied in bottles one-half, one-fourth, or one-fifth of a litre (*un*

mezzo litro; un quarto; un quinto or *bicchiere*). The prices are often inscribed on the outside of the shop ('6', '7', '8', meaning that half-a-litre costs 6, 7, or 8 soldi). Wines of a better quality are sold in ordinary quarts and pints.

In the North of Italy the following are the best wines: the carefully manufactured Piedmontese brands. *Barolo*, *Nebiolo*, *Grignolino*, *Barbera*, and the sparkling *Asti spumante*; *Valtelina*, known also in E. Switzerland; the Vincentine *Marzemino* and *Breganze* (a white sweet wine); the Paduan *Bagnoli*; the Veronese *Valpolicella*; in the province of Treviso, *Conegliano*, *Raboso di Piave*, *Prosecco*, and *Verdiso*; in Udine, *Refosco*; the wine of *Bologna*, partly from French vineyards; *Lambrusco*, etc.

In Tuscany the best wines (almost all red) are: *Chianti* (best *Broglio*), *Rufina* (best *Pomino*), *Nipozzano*, *Altomena*, and *Carmignano*, and *Aleatico* (sweet). *Orvieto* and *Montepulciano* are produced farther to the south. — In Tuscany a 'fiasco', or straw-covered flask holding three ordinary bottles, is generally brought, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *ottavino* (1/8).

Beer Houses *(Birrerie)* are now found in all the larger towns and chief resorts of visitors. Munich, Pilsen, or Gratz beer may generally be procured at these. A small glass *(tazza)* costs 30-40 c., a large glass (generally holding *un mezzo litro*) 50-60 c.

Cafés are frequented for breakfast and luncheon, and in the evening by numerous consumers of ices, coffee, beer, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

Caffè nero, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before served (30-50 c.); or *caffè e latte*, i.e. with the milk served separately, may be preferred. Chocolate *(cioccolata)* costs 30-50 c. Roll *(pane)* 5, with butter *(pane al burro)* 20 c. Cakes or biscuits *(paste)* 5-15 c.

Ices *(gelato)* of every possible variety are supplied at the cafés at 30-90 c. per portion; or half a portion *(mezzo)* may be ordered. *Sorbetto*, or half-frozen ice, is much in vogue in the forenoon. *Granita* is water-ice (*limonata*, lemon; *aranciata*, orange; *di caffè*, coffee). *Gassosa*, aërated lemonade, is also frequently ordered. The waiters expect a sou or more, according to the amount of the payment.

The principal Parisian and Viennese newspapers *(giornali)* are to be found at all the larger cafés, English less often. Italian papers (5-10 c.) are everywhere offered by newsvendors. The *Corriera della Sera* (p. 108) gives most of the foreign despatches.

Cigars *(Sigari)* in Italy are a monopoly of Government, and bad. The prices of the home-made cigars (*Scelti Romani*, *Virginias*, *Cavours*, *Napoletani*, *Minghetti*, *Trabucos*, etc.) vary from 7 1/2 to 20 c. Good imported cigars may be bought at the better shops in the large towns for 25-60 c. each, and also foreign cigarettes.

X. Sights, Theatres, Shops, etc.

The larger **Churches** are open in the morning till 12, and generally again from 2, 3, or 4 to 7 p.m., while the most important are often open the whole day. Many of the smaller churches are open only till 8 or 9 a.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those

always covered are shown by the verger *(sagrestano* or *nonzolo)*, who expects 30-50 c. from a single traveller, more from a party (p. xv).

Museums, picture-galleries, etc., are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays gratis. Artists are admitted without charge. Gratuities are forbidden.

The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day (Ascensione), Whitsunday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (Assunzione; 15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (25th Mar.), All Saints' Day (1st Nov.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival (Giovedi grasso), the day sacred to the local patron-saint, and the birthdays of the king (14th Mar.) and queen (20th Nov.).

Theatres. Performances begin at 8, 8.30, or 9, and terminate at midnight or later. In the large theatres operas and ballets are exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit *(platea)*, to which the '*biglietto d'ingresso*' gives access, is the usual resort of the men, while the boxes and sometimes the stalls *(scanni chiusi, sedie chiuse, poltrone,* or *posti distinti)* are frequented by ladies. A box *(palco)*, which must always be secured in advance, is, however, the pleasantest place for ladies or for a party of several persons. Evening dress is generally worn in the boxes. The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The instrumental music is seldom good. The intervals between the acts are usually very long.

Shops rarely have fixed prices. It is generally enough to offer two-thirds or three-fourths of the price demanded ('*contrattare*', to bargain). '*Non volete?*' (then you will not) is a remark which usually has the effect of bringing the matter to a speedy adjustment. Purchases should never be made in presence of a valet-de-place or through the agency of a hotel-employee. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket. On the other hand, the presence of an Italian friend is a distinct advantage.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shop-keeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

XI. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a.m. to 8 or 8.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname *(cognome;* Christian name, *nome)* should be underlined. When asking for letters the traveller, should show his visiting-card instead of pronouncing his name. Postage-stamps *(francobolli)* are sold at the post-offices and tobacco-shops. The mail-boxes *(buca* or *cassetta)* are labelled '*per le lettere*', for letters, and '*per le stampe*', for printed matter.

Letters of 15 grammes (½ oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad *(per l'estero)* to any of the states included in the postal union (now comprising the whole of Europe as well as the United States, Canada, etc.) 25 c. The penalty *(segnatassa)* for insufficiently prepaid letters is double the deficiency. — Post Cards *(cartolina postale)* for both Italy and abroad (per l'estero) 10 c., reply-cards *(con risposta pagata)*, inland 15 c., abroad 20 c. Post-cards with views on them pay letter-rates if sent abroad. — Letter Cards *(biglietto postale)* for the city 5 c., for Italy 20 c., for foreign countries 25 c. — Book Packets *(stampe sotto fascia)*, 2 c. per 50 grammes, for abroad 5 c. — Registration Fee *(raccomandazione)* for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*', and the stamps must be affixed in front at the different corners. — Post Office Orders, see p. xii. Sums not exceeding 25 fr. may be sent within Italy by the so-called *cartolina vaglia* (fee 20 c. for 1-5 fr. and 5 c. for each 5 fr. more). Money may also be transmitted by telegraph. To secure registered letters or the payment of money orders, the stranger must show his passport or be identified by two witnesses known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

A Parcel Post exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post-office. Articles, such as flowers, etc., not liable to duty are best sent as samples of no value *(campione senza valore)* in Italy 2 c. per 50 gr., abroad 10 c.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 26, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Sweden 26, Norway 34 c. To America from 3¾ fr. per word upwards, according to the state. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste *(telegrammi urgenti)*, which take precedence of all others, may be sent at thrice the above rates.

XII. Climate. Winter Stations. Seaside Resorts. Health.

By Dr. Hermann Reimer.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature (December, January, and February) here is 37-40° Fahr. as compared

with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as *Locarno* (winter-temperature 37° Fahr.), *Pallanza* (38.5°), *Arco* (38.75°), and *Gardone-Riviera* (40°), thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is extremely cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. In Milan the thermometer sometimes sinks below zero. Changes of weather, dependent upon the direction of the wind, are frequent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of *Venice* are described at p. 247.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the Ligurian Riviera as far S. as *Leghorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus,

while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50° (*Nervi* 48°, *San Remo* 50°; *Pisa*, on the other hand, only 42°).

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhône Valley (see *Baedeker's South-Eastern France*). The N.E. wind on the contrary is much stronger in Alassio and San Remo than on the coast of Provence. The *Scirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea, it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W. half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *San Remo* has 45 rainy days between November and April, *Nervi* has 54, and *Pisa* 63. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. A short rainy season may be counted on with almost complete certainty between the beginning of October and the middle of November, which restricts, but by no means abolishes, open-air exercise. Then follows from December to February usually an uninterrupted series of warm and sunshiny days, but invalids have sometimes to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the Italian part of the Riviera than in Provence. April and May are delightful months for those who require out-door life in a warm climate.

The mildness of the climate of the Riviera requires, perhaps, no

better proof than its rich southern vegetation. The *Olive*, which is already found in the neighbourhood of the N. Italian lakes, here attains its full growth, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Pisa, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable trans-

ition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pallanza*, *Cannero*, *Locarno*, *Lugano*, or *Gardone Riviera*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Alassio*, *Savona*, *Pegli*, *Spezia*, *Viareggio*, *Leghorn*, and *Venice*. The Mediterranean is almost tideless; it contains about 4½ per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A cloak or shawl should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night.

Health. English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

Italian Art.

A Historical Sketch by Professor Anton Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

Introductory.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 16th century, the culminating period of the so-called *Renaissance*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

Classic and Renaissance Periods.

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the Hellenic temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

Greek and Roman Styles distinguished.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of *Selinunto* (but not all dating from the same period), and the ruined temples at *Syracuse*, *Girgenti*, and *Segesta*. On the mainland the so-called Temple of Neptune at *Paestum*, as well as the ruins at *Metapontum*, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus

Greece supreme in Art.

gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to their ARCHITECTURE. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the *Doric Style*† must not be sought for at Rome. The Doric

ROMAN ARCHITECTURE.

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave; above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular grooves in front, and a half groove at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so-called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus-leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ = end-pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment at the back, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative

column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns, nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at *Verona*, the Triumphal Arches at *Aosta* and *Susa*, etc.), and though the smaller local collections of Lombardy and Tuscany may not detain the traveller long, he will undoubtedly find ample food for his admiration in the magnificent antique sculptures at Florence (the *Niobe Group*, the *Apollino*, the formerly over-rated *Medicean Venus*, etc.). — Upper Italy and Tus-

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that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc., according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which respectively indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.

cany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may proudly boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to the lowest depths. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a short sketch of the progress of Italian art in general from the early part of the middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings of the Roman Catacombs. These were by no means originally the secret, anxiously-concealed places of refuge of the primitive Christians, but constituted their legally-recognised, publicly accessible burial-places. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors; and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

Christian Period of Art.

The term Basilica Style is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter struc-

Church Architecture.

tures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from the churches of the Christians. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they, or the heathen temples, serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The church, however, was by no means a servile imitation of the house, but a free development from it, of which the following became the established type. In front is a quadrangular fore-court (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (cantharus) for the ablutions of the devout. This forms the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at Ravenna, where during the Ostrogothic supremacy (493-552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the

Byzantine Style.

interior appropriately moulded with reference to the superincumbent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the *Baptistery of the Orthodox* and *Tomb of Galla Placidia*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *S. Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'Byzantine' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of St. Sophia, and prevails throughout Oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of S. Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style.

Growth of Art in Italy.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine.

On the contrary, notwithstanding various external influences, it underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded.

Romanesque Style.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the **Romanesque Style.** As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches

are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated by the beauty of the individual edifices. While the North possesses structures of greater importance in the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At *Verona* we may mention the famous church of St. Zeno with its sculptured portals. In the same style are the cathedrals of *Ferrara*, *Modena*, *Parma*, and *Piacenza*, the church of S. Ambrogio at *Milan*, with its characteristic fore-court and façade, and that of S. Michele at *Pavia*, erroneously attributed to the Lombardi. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of *Pisa*, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The

ROMANESQUE CHURCHES

churches of *Lucca* are copies of those at Pisa. Those of *Florence*, however, such as the octagonal, dome-covered baptistery and the church of S. Miniato al Monte, exhibit an independent style.

Gothic Style.

The position occupied by Italy with regard to **Gothic** architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of *Milan* cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of *Florence*, *Siena*, *Orvieto*, in the church of S. Petronio at *Bologna*, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of mediæval Italian towns, and the palaces of *Venice*. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor Niccolò Pisano was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 386, 388). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. By his son, *Giovanni Pisano*, and his followers of the *Pisan School*, ancient characteristics were placed in the background, and importance was attached solely to life and expression (*e.g.* reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

Revival of Ancient Art Ideals.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect **Giotto di Bondone** (1276-1336), the father of modern Italian art, with Giovanni Cimabue (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master *Duccio*, who was remarkable for his sense of the beauti-

Rise of Modern Art.

ful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *S. Croce* (especially the choir chapels) and *S. Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi*

Giotto's Influence.

and in the *Madonna dell' Arena* at *Padua*, where in 1306 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of Pisa affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (*e.g.* the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters D'Avanzo and Altichieri (paintings in the Chapel of *S. Giorgio* in Padua), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

Florence a Cradle of Art.

The word **Renaissance** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and

Renaissance Culture.

the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious Leon Battista Alberti, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a

Fidelity of the Renaissance Artists to Nature.

striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of

Study of the Antique.

course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

Characteristics of Renaissance Architecture.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (rustica) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination. The *Cancelleria* is justly

considered a beautifully organised structure; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xlvi), the greatest master of the **Early Renaissance,** down to those of Andrea Palladio of Vicenza (p. xlvii), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Florentine *Pitti*, *Riccardi*, and *Strozzi* palaces are still based on the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutiæ, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art. EARLY RENAISSANCE.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. ii of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Certosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near *Crema* and several others at *Piacenza* and *Parma* (Madonna della Steccata). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at *Milan*, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of *Bologna* (p. 341).

The visitor to *Venice* will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *S. Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *S. Maria dei Miracoli* and the *Scuola di S. Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the *Lombardi*, to whom most of the Venetian buildings of the 15th cent. are attributed; but we shall afterwards advert to the farther progress of Venetian architecture (p. xlvii). One of the most famous architects of N. Italy was Fra Giocondo of *Verona*, a monk, a philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At *Florence*, the scene of Filippo Brunelleschi's labours (1379-1446), the attention is chiefly arrested by the church of *S. Lorenzo* (1425), with its two sacristies (the earlier by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near S. Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. *Siena*, with its numerous palaces, *Pienza*, the model of a Renaissance town, and *Urbino* also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

Zenith of the Renaissance.

The early Renaissance is succeeded by Bramante's epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the *Church of St. Peter* been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated

unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were Raphael, Baldassare Peruzzi, the younger Antonio da Sangallo of Rome, Michele Sammicheli of Verona (p. 209), Jacopo Sansovino of Venice, and lastly Michael Angelo. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

Famous Renaissance Buildings.

The traveller will become acquainted with the works of Bramante and his contemporaries at *Rome* (see vol. ii of this Handbook), but there are other places also which possess important examples of the 'High Renaissance' style. At *Florence*, for example, are the *Palazzo Pandolfini* and the *Palazzo Uguccioni*, both of which are said to have been designed by Raphael; the *Court of the Pitti Palace* by Bart. Ammanati; the *Palazzo Serristori* and the *Palazzo Bartolini* by Baccio d'Agnolo. We must also mention *Mantua* as the scene of the architectural labours of Giulio Romano (p. 222), *Verona* with its numerous buildings by Sammicheli (*e.g.* the Palazzo Bevilacqua), and *Padua*, where Giovanni Maria Falconetto (1458-1534) and Andrea Riccio, or properly Briosco (S. Giustina) flourished. At *Venice* the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine Jacopo Sansovino (properly Tatti, 1477-1570), and at *Genoa* in those of Galeazzo Alessi (1500-1572) of Perugia (*e.g.* S. Maria in Carignano).

Architecture at Venice.

In the middle and latter half of the 16th cent, *Venice*, *Genoa*, and *Vicenza* were zealous patrons of art. To this period belongs Andrea Palladio of Vicenza (1518-80; p. 227), the last of the great Renaissance architects, whose Venetian churches *(S. Giorgio Maggiore* and *Redentore)* and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the

Biblioteca of Sansovino (in the Piazzetta; p. 258) over the new *Procurazie of Scamozzi* (p. 254), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Minor Works of Art.

Much, however, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (*majolicas*, manufactured at Pesaro, Urbino, Gubbio, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia*), often verge on the sphere of architecture in their designs, drawing, and style of enrichment.

Sculpture of the Renaissance.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These,

however, contrary to immemorial usage, are executed in a pictorial style. Lorenzo Ghiberti (1378-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by Luca della Robbia (1400-1482) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 16th cent., accords with their love of individualising their characters. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *S. Croce* at Florence, the *Frari* and *SS. Giovanni e Paolo* at Venice, and the *Santo* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at *Venice* and *Padua*).

At *Florence*, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been already mentioned, and with the famous Donatello (properly Donato di Niccolò di Betti Bardi, 1386-1466), who

Sculptors of the Renaissance.

introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasing example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* and his *Victorious David* in bronze in the Museo Nazionale (p. 455), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *S. Lorenzo* and the sculptures in the sacristy of that church (p. 473) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in S. Antonio at *Padua*.

The next sculptor of note was Andrea Verrocchio (1435-88). Most of the other masters of this period (Antonio Rossellino, Mino da Fiesole, Desiderio da Settignano) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown Matteo Civitali of *Lucca* (1435-1501; Altar of St. Regulus in the Cathedral, p. 396). Important Florentine masters of the first half of the 16th cent. were Giov. Franc. Rustici (1474-1554), who was perhaps inspired by Leonardo, and particularly Andrea Sansovino (1460-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at *Florence*, of superb monuments at *Rome* (in the choir of S. Maria del Popolo), and of part of the sculptures which adorn the Santa Casa at *Loreto*. Northern Italy also contributed largely to the development of the plastic art. The Certosa at *Pavia*, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were Giovanni Antonio Amadeo (sculptor of the huge monuments in the Cappella Colleoni at Bergamo), and, at a later period, Cristoforo Solari, surnamed Il Gobbo; *Venice* gave birth to the famous sculptor Alessandro Leopardi (d. 1521); Riccio or Briosco wrought at *Padua;* Agostino Busti, il Bambaja (p. 110), and the above-mentioned Cristoforo Solari, were actively engaged at *Milan;* and *Modena* afforded employment to Mazzoni and Begarelli (p. 329), artists in terracotta, the latter of whom is sometimes compared with Correggio.

Among the various works executed by these masters, *Monumental Tombs* largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of

imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church *del Carmine (Cappella Brancacci)* at Florence are usually spoken of as the earliest specimens of the painting of the Renaissance. This is a chronological mistake, as some of these frescoes were not completed before the second half of the 15th century; but on material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the last century to the beauties of the pre-Raphaelite period, the works of Masaccio (1401-28) and Filippino Lippi (1457-1504) should have been eagerly rescued from oblivion (comp. p. 420).

Painting of the Cinquecento.

A visit to the churches of Florence is well calculated to convey an idea of the subsequent rapid development of the art of painting. The most important and extensive works are those of Domenico Ghirlandajo (1449-94): *viz.* frescoes in S. Trinità, and those in the choir of S. Maria Novella, which in sprightliness of conception are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of Giotto in S. Croce, which also represent the legend of St. Francis, and to draw a parallel between Ghirlandajo's Last Supper in the monasteries of S. Marco and Ognissanti, and the work of Leonardo.) In the Dominican monastery of S. Marco reigns the pious and peaceful genius of Fra Giovanni Angelico da Fiesole (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty.

Painting at Florence.

as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of St. Nicholas in the Vatican.

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (Uffizi and Pitti), the collection of the Academy (p. 466) is also well calculated to afford a survey of the progress of Florentine painting.

Painting in other parts of Tuscany.

Beyond the precincts of Florence, Benozzo Gozzoli's charming scenes from the Old Testament on the northern wall of the Campo Santo of *Pisa* (p. 388), truly forming biblical genre-pictures, and his scenes from the life of St. Augustine in *S. Gimignano*, Filippo Lippi's frescoes at *Prato* (p. 406), Piero della Francesca's Finding of the Cross in S. Francesco at *Arezzo*, and lastly Luca Signorelli's representation of the Last Day in the Cathedral at *Orvieto*, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Arezzo and Orvieto should by no means be passed over, not only because the works they contain of Piero della Francesca and Luca Signorelli show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at *Rome*, where Sandro Botticelli (see p. 420), a pupil of the elder Lippi, Cosimo Rosselli (p. 420), Dom. Ghirlandajo, Signorelli, and Perugino have executed a number of rich compositions from the life of Moses and that of Christ.

Other Schools.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of Andrea Mantegna (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 222). — The earlier masters of the *Venetian School* (Vivarini, Crivelli) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by Gentile Bellini (1421-1507) and his brother Giovanni (1426-1516), sons of Giacomo (comp. p. 251). — The Um-

brian School also, which originated at Gubbio, and is admirably represented early in the 15th century by Ottaviano Nelli, blending with the Tuscan school in Gentile da Fabriano, and culminating in its last masters Pietro Vannucci, surnamed Perugino (1446-1524), and Bernardino Betti, surnamed Pinturicchio (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (*e. g.* Madonnas).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the great triumvirate, Leonardo da Vinci, Michael Angelo Buonarroti, and Raphael Santi, by whom an entirely new era was inaugurated. Union of different Schools.

Leonardo's (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works Leonardo da Vinci.

have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under Andrea Verrocchio at Florence, and was a fellow-pupil of Lorenzo di Credi, is the *Annunciation* in the Uffizi (p. 432), if it be a genuine work. Several oil-paintings, portraits (*e. g.* the two fine works in the Ambrosiana at Milan, p. 125), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana and the Venice Academy (p. 269). The unfinished *Adoration of the Magi* in the Uffizi (p. 432) bears ample testimony to the fertility of his imagination, while the *St. Jerome* in the Vatican, though also unfinished, affords an insight into his technique. The best idea of his reforms in the art of colouring is obtained by an attentive examination of the works of the Milan school (Luini, Salaino; p. 111), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy: the Last Supper in S. Maria delle Grazie (p. 127). Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to **Michael Angelo** (1475-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significant, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position,

Michael Angelo.

at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his Last Judgment in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496), as Florence, after the banishment of the Medici, offered no favourable field for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and worked on the *Battle Cartoon* (Florentines surprised while bathing by the Pisans), which has since disappeared. In 1505 the Pope recalled him to Rome, but the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, however, who wished to employ the artist for the glorification of his own family,

soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Façade of S. Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (1539). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture *(St. Peter's)*.

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the Pietà in St. Peter's occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets and sibyls. Notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The *Last Judgment*, which was executed nearly thirty years later (in 1541 according to Vasari), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were Sebastian del Piombo (the Venetian), Marcello Venusti, and Daniele da Volterra.

Raphael.

Whether the palm be due to Michael Angelo or to **Raphael** (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with

each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after his father's death (1494). In 1500 he entered the studio of *Perugino* (p. liii), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early, or *Umbrian* period there are examples in the Vatican Gallery *(Coronation of Mary)* and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at *Florence* (1504) Raphael did not at first abandon the style he had learned at Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. *Leonardo*, after his return from Milan, and *Michael Angelo* were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio; and it was their example, and more particularly the stimulating influence of Leo-

nardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

Raphael's Florentine Contemporaries.

The fame of the Florentine school was at this period chiefly maintained by Fra Bartolommeo (1475-1517) and Andrea del Sarto (1487-1531). The only works of Bartolommeo which we know are somewhat spiritless altar-pieces, but they exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or Pietà), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Frescoes* in the *Annunziata* (court and cloisters) and in the *Scalzo* (History of John the Baptist, p. 470) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the Salutation of Albertinelli and the Zenobius pictures of Ridolfo Ghirlandajo in the Uffizi. The last masters of the local Florentine school were Pontormo and Angelo Bronzino.

Raphael's style was more particularly influenced by his relations to Fra Bartolommeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cardinello* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Predelle* in the Vatican, the portraits of *Angelo* and *Maddalena Doni* (Pitti), and the *Portrait of Himself* (Uffizi). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

Raphael's Roman Period.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including Giovanni Antonio Bazzi, surnamed Il Sodoma, whose frescoes in the Farnesina (unfortunately not now accessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as Giulio Romano, Perino del Vaga, Andrea da Salerno, Polidoro da Caravaggio, Timoteo della Vite, Garofalo, Franc. Penni, and Giovanni da Udine. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, *Bramante* (p. xlvi) and *Michael Angelo* occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as

was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biassed in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of S. Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanze* in the Vatican, the programme for which was obviously changed repeatedly during the progress of the work, the *Tapestry*, the *Logge*, the finest work of decorative art in existence, the *Dome Mosaics* in S. Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Farther particulars as to these works will be found in the second volume of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell' Impannata* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II.* (Uffizi; a replica in the Pitti) and *Leo X. with two Cardinals* (Pitti). Besides these works we must also mention his *Cardinal Bibbiena* (Pitti), the so-called *Fornarina*, Raphael's mistress (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which may represent the same original and also recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid Decline set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial towns. Giulio Romano, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and designed the Palazzo del Tè (p. 225), while Perino del Vaga settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and ere long ceased to exist. Period of Decline.

The Northern Schools of Italy, on the other hand, retained their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael,

Schools of N. Italy.

was successfully practised by Bart. Ramenghi, surnamed Bagnacavallo (1484-1542). *Ferrara* boasted of Dosso Dossi (1479-1542) and Benvenuto Tisi, surnamed Garofalo (1481-1559). At *Verona* the reputation of the school was maintained by Gianfrancesco Caroto.

The most important works produced in Northern Italy were those of Antonio Allegri, surnamed Correggio (1494?-1534), and of the Venetian masters. Those who visit *Parma* after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a realistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charms, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

Correggio.

In examining the principal works of the Venetian School, however, the traveller will experience no such dissatisfaction. From the school of Giovanni Bellini (p. lii) emanated the greatest representatives of Venetian painting — Giorgione, properly Barbarelli (1477-1511), whose works have unfortunately not yet been sufficiently well identified, the elder Palma (1480-1528), and **Tiziano Vecellio** (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists; nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily pourtray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Aretino). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at Mantua, and executed numerous pictures for them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of a somewhat limited cycle of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in pourtraying realistic and sensually attractive forms of existence, is proved by his numerous ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 294), the Martyrdom of St. Lawrence (p. 283),

Venetian School.

the Presentation in the Temple (p. 272), and the Assumption (p. 268) at Venice. The St. Peter Martyr, another masterpiece, unfortunately fell a prey to the flames.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by Lorenzo Lotto, Sebastian del Piombo, the Bonifazios, Pordenone, Paris Bordone, and Jacopo Tintoretto frequently vie in beauty with those of the more renowned chiefs of their school. Even Paolo Caliari, surnamed Veronese (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions (comp. p. 251).

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of Zuccaro, d'Arpino, Tempesta, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

Period of Decline.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study

Second Revival.

of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. Crist. Allori's Judith (p. 490) should be compared with the beauties of Titian, and the frescoes of Annibale Carracci in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by Guido Reni and Domenichino at Rome. Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna, Naples, and the Vatican and Capitol, the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the

18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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Among the best works on Italian art are *Morelli's Italian Painters: Crowe & Cavalcaselle's History of Painting in Italy* and *History of Painting in North Italy; Kugler's Handbook of Painting* (new edit. by *Sir H. Layard*); *Mrs. Jameson's Lives of the Italian Painters;* the various writings of *Dr. Jean Paul Richter;* and the works of *Mr. C. C. Perkins* on *Italian Sculpture*. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicerone* (translated by *Mrs. A. H. Clough*).

Glossary of Technical Terms.

Ambo, *Ambones*, see p. xxxiv.

Apse or *Tribuna*, semicircular or polygonal ending of a church, generally at its E. end.

Basilica, a church with a high nave, ending in an apse and flanked by lower aisles. For the early Christian basilica, comp. p. xxxiii.

Campanile, detached bell-tower of the Italian churches.

Central Structure, a building the ground-plan of which can be enclosed in a circle.

Certosa, Carthusian convent.

Cinquecento, 16th century.

Collegio, college, common table at a college.

Confession, an underground chamber below the high-altar of a church, with the tomb of its patron-saint, the original form of the crypt.

Diptych, double folding tablet of wood, ivory, or metal.

Loggia, arcade, balcony.

Monte di Pietà, pawn-shop.

Municipio, municipality, city-hall.

Niello, engraved design on silver, with incised lines filled with a black alloy; impressions from such designs.

Palazzo Arcivescovile, archbishop's palace.

— *Comunale* or *Pubblico*, city-hall.

— *Vescovile*, bishop's palace.

Plaquette, small bronze tablet with reliefs, generally used for ornamenting domestic or ecclesiastical furniture.

Predella, small picture attached to a large altar-piece.

Putto (pl. *putti*), figure of a child.

Quattrocento, 15th century.

Rustica, masonry with rough surface and hewn edges.

Triumphal Arch (in a church), the arch connecting the choir with the transept or nave.

Vescovado, bishopric, episcopal palace.

Villa, country-house and park.

Visitation, Meeting of the Virgin Mary and Elizabeth (St. Luke, chap. i).

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1. From Paris *(Geneva)* to Turin by Mont Cenis.

499 M. Railway in 22-30½ hrs. (fares 98 fr. 80, 73 fr. 55, 53 fr. 30 c.).

From Paris to (348 M.) **Culoz** (774 ft.; *Hôtel Folliet; Rail. Restaurant*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's South-Eastern France.*

From Geneva to Culoz, 42 M., railway in 1½-2¼ hrs. (fares 8 fr. 10 c., 6 fr., 4 fr. 45 c.). The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond (14½ M.) *Collonges* the Rhône flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Crédo* (⅔ M.), crosses the grand *Valserine Viaduct* (275 yds. long and 170 ft. high), and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 42 M. *Culoz.*

The train crosses the Rhône, and at (352½ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.), 10 M. in length, 3 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian monastery of *Hautecombe.*

362 M. **Aix-les-Bains** (850 ft.; *Splendide; Grand Hôtel d'Aix; Grand Hôtel Lamartine; Hôt. de la Poste, Hôt. du Centre*, less expensive; and many others), the *Aquae Gratianae* of the Romans, is a celebrated watering-place with 8300 inhab., possessing sulphur-springs (113° Fahr.). In the *place* in front of the *Etablissement Thermal* rises the *Arch of Campanus*, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. **Chambéry** (880 ft.; *Hôt. de France; Hôt. du Commerce; Hôt. des Princes*), beautifully situated on the *Leisse*, with 21,800 inhab., is the capital of the Department of Savoy, and an archiepiscopal see.

376½ M. *Chignin-les-Marches.* — 378½ M. *Montmélian* (921 ft.; buffet). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. The train con-

† Approaches to Italy through France, see *Baedeker's South-Eastern France.*

tinues to ascend the valley of the *Isère*. 381 M. *Cruet*. — 386 M. *St. Pierre d'Albigny* (buffet), the junction of the branch-line to *Albertville* and (32 M.) *Moûtiers-en-Tarentaise* (p. 54); the town lies opposite on the right bank, commanded by the ruins of a castle. — Near (388½ M.) *Chamousset* the line turns to the right, and traverses the valley of the *Arc (Vallée de Maurienne)*, which here joins the Isère. 394 M. *Aiguebelle*; 414½ M. *St. Jean de Maurienne*; 422 M. *St. Michel de Maurienne* (2330 ft.). The train crosses the Arc several times. Numerous tunnels. — 428 M. *La Praz* (3135 ft.).

431 M. **Modane** (3465 ft.; *Rail. Restaurant*, déj. with wine 4 fr.; *Hôtel International*, R. 3½, B. 1¼ fr.) is the seat of the French and Italian custom-house authorities (carriages changed).

The train (view to the right) describes a wide curve round the village, and, passing through two short tunnels, enters the great **Mont Cenis Tunnel**, by which the *Col de Fréjus* (8470 ft.) is penetrated in a S.E. direction, though the name is derived from the old Mont Cenis road, which crosses the Mont Cenis Pass, 17 M. to the E.

The tunnel (7¾ M. in length; N. entrance 3800 ft., S. entrance 4100 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4060 ft.) was completed in 1861-1870 under the superintendence of the engineers Sommeiller, Grandis, and Grattoni at a total cost of 75,000,000 fr. The tunnel is 26 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The transit occupies 25-30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (444 M.) *Bardonnecchia* (4125 ft.), the first Italian station. The best views are now to the left. Two tunnels. 447 M. *Beaulard*. Near (451 M.) *Oulx* (3500 ft.), the Roman *Villa Martis*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels is (455 M.) *Salbertrand* (3303 ft.). The river is again crossed. Before the next station nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles*, with the frontier-fortress of that name. — 461½ M. *Chiomonte*, or *Chaumont* (2525 ft.). Then several tunnels and aqueducts. The valley contracts and forms a wild gorge *(Le Gorgie)*, of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the *Roche Melo* (11,604 ft.), the *Roche Michel*, and other peaks towering above it. When the valley expands, Susa, with its Roman triumphal arch, comes in sight on the left (see p. 40). — 465 M. *Meana* (1950 ft.), 1 M. from Susa, lies 325 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut-woods, and crosses the Dora. — 471 M. *Bussoleno* (1425 ft.), the junction of the branch-line to *Susa* described at p. 40.

At (475 M.) *Borgone* the Dora is crossed. 478 M. *San Antonino*. 480 M. *Condove*. — 482 M. *Sant' Ambrogio* (1160 ft.), high above

which (1 hr.), on the rocky peak of the *Monte Pirchiriano* (3150 ft.), rises the Romanesque abbey of *La Sagra di San Michele* (3110 ft.), remarkable for its tombs which convert dead bodies into natural mummies (view). At (485 M.) *Avigliana*, a mediæval town with a large dynamite factory, the valley expands into a broad plain. 488 M. *Rosta;* 491 M. *Alpignano;* 493½ M. *Collegno.* — 499 M. **Turin,** see p. 25.

2. From Brig over the Simplon to Domodossola.

40 M. Diligence from Brig over the Simplon to Domodossola twice daily in summer in 9 hrs. (in the reverse direction 10 hrs.; fare 16 fr. 5, coupé 19 fr. 30 c.). Luggage for the morning diligence must be delivered the night before. Extra Post with two horses (8-8½ hrs.) 91 fr. 30 c.; horses are changed three times (carriages of the Brig hotels recommended).

Brig, French *Brigue* (2245 ft.; *Hôtel des Couronnes et Poste; Angleterre*, and others; *Railway Restaurant*), a well-built little town, with a turreted château, is the terminus of the railway (see *Baedeker's Switzerland*), and the beginning of the Simplon Route, constructed by order of Napoleon in 1800-1806, which here quits the valley of the Rhône, and ascends in numerous windings.

9 M. *Berisal* (5005 ft.), the Third Refuge (Hôtel de la Poste). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the *Aletsch Glacier* descends. The part of the road between the Fifth Refuge (6345 ft.) and the culminating point is protected from avalanches by several galleries. From the Sixth Refuge (6540 ft.) a splendid final view is enjoyed of the Rhône Valley.

At the summit of the **Simplon Pass** (6590 ft.) stands a new *Hotel;* about ½ M. farther on (6 M. from Berisal) is the *Hospice* (6565 ft.; accommodation), a spacious building at the foot of the *Schönhorn* (10,505 ft.). We then descend gradually through a broad valley, bounded by snow-capped heights.

20 M. **Simplon,** Ger. *Simpeln*, Ital. *Sempione* (4855 ft.; *Poste*, R., L., & A. 2½-3, D. 3½ fr.; *Hôtel Fletschhorn*), is a village situated on the green meadows at the N.E. base of the *Fletschhorn* (13,125 ft.). The road (to the left, short-cut for walkers) now describes a long curve and enters the *Laquin Valley.* At (2 M.) *Algaby* we cross the *Krummbach.* Beyond the (¼ M.) *Algaby Gallery* begins the wild and grand **Ravine of Gondo*, through which flows the *Doveria.* We cross this stream twice, and at the *Ninth Refuge* (3514 ft.) enter the *Gondo Gallery.* At the end of this tunnel the *Fressinone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a dizzy height, presenting a most imposing picture. — 3¾ M. *Gondo* (2815 ft.) is the last Swiss village (custom-house); ½ M. beyond it is the Italian boundary-column, and ¼ M. farther on is *Paglino,*

the first Italian village. The valley now assumes the name of *Val di Vedro*.

29 M. **Iselle** (2155 ft.; *Posta*) is the seat of the Italian custom house. The valley, although now less wild, continues to be extremely picturesque. Beyond *Crévola* (1100 ft.) it unites with the broad and fertile valley of the *Tosa* (or *Toce*), here called the *Val d'Ossŏla*. The scenery now assumes a distinctly Italian character.

40 M. **Domodossola** (905 ft.; **Hôtel de la Ville et Poste*, R., L., & A. 3½, déj. 3, D. 4½ fr.; *Hôtel d'Espagne*, well spoken of; *Albergo Manini*), the ancient *Oscela*, a small town with 2200 inhab., beautifully situated. The costumes seen here on market-day are very picturesque. The *Palazzo Silva* (16th cent.) contains a small museum. The *Calvary Hill*, 20 min. to the S., commands a superb view.

About 4½ M. to the W. lies *Bognanco* (2083 ft.), the chief place of the valley of that name, with mineral springs and a hydropathic establishment.

Railway from Domodossola to *Gravellona* (for Pallanza and Stresa) and to *Novara*, see R. 29.

3. From Lucerne *(Bâle)* to Lugano, Chiasso, and Como *(Milan)*. St. Gotthard Railway.

Railway to Chiasso, 140 M.; mail train (first class only) in 4¾ hrs., express in 5¼-7 hrs., ordinary trains in 9¼ hrs. (fares 29 fr. 70, 20 fr. 75, 14 fr. 90 c.). To Milan (173 M.) the mail train takes 6, the express 6½-8½ hrs. (fares 35 fr. 70 c., 25 fr., 17 fr. 65 c.). — At *Arth-Goldau* (p. 5) this line is joined by the new branch from Zug and Zürich (1¼-1½ hr.). — A dining-car is attached to the mail train (déj. 4, D. 5 fr.) and also (as far as Chiasso) to the afternoon express (déj. 3½, D. 4 fr.). The night express has a sleeping-carriage. A table-d'hôte dinner (3½ fr. includ. wine; in the third-class waiting-room 1 fr. 80 c.) for passengers by the day-express is provided at Gœschenen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. — Finest views from Lucerne to Flüelen to the right, from Flüelen to Gœschenen to the left, from Airolo to Bellinzona to the right, and at Lugano and Como to the left.

The **St. Gotthard Railway*, constructed in 1872-82, at a total cost of 238 million francs, is one of the most stupendous engineering enterprises of modern times. The highest point of the railway is in the middle of the great tunnel and is 3787 ft. above the level of the sea. The maximum gradient is 1:4, the shortest curve-radius 330 yds. The inclines have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 79 tunnels (with an aggregate length of 29 M.), 88 large bridges, 32 minor bridges, and 14 viaducts. The great tunnel alone cost nearly 57 million francs. *Louis Favre*, the engineer, died of apoplexy in the tunnel on July 19th, 1879.

The **Steamboat Voyage* on the Lake of Lucerne from Lucerne to Flüelen (2¼-2¾ hrs.) is much pleasanter than the railway-journey (1-1½ hr.) and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland*.

Lucerne. — Schweizerhof und Luzerner Hof; Hôtel National; Beaurivage; Europe; Angleterre; Cygne; Hôtel du Rigi, all on the lake; the first-named are on a large scale. Hôtel du Lac and St. Gotthard, both near the station. Balances, on the Reuss. — Rœssli, Engel, Bär. Adler all unpretending.

Lucerne (1437 ft.), the capital of the canton of that name, is beautifully situated at the efflux of the *Reuss* from the *Lake of Lucerne*. The best view is obtained from the *Gütsch* (1722 ft.), at the N.W. end of the town, 1/2 M. from the station (wire-rope railway). The celebrated *Lion of Lucerne*, designed by Thorwaldsen, lies 1/4 M. to the N. of the Schweizerhof-Quai.

The railway skirts Lucerne in two tunnels and then runs towards the Küssnach arm of the Lake of Lucerne. The view is very fine, with the Rigi rising in front of us. — 12 M. *Immensee* (1520 ft.), on the Lake of Zug; 17 1/2 M. *Arth-Goldau* (p. 4). Beyond (25 M.) *Brunnen* the line reaches the **Urner See* or E. arm of the Lake of Lucerne, along the banks of which it runs through a succession of tunnels, some of great length. Beyond (32 M.) **Flüelen** (1435 ft.; *Tell, St. Gotthard, Kreuz*, etc.) the train ascends the broad valley of the *Reuss*, viâ (38 M.) *Erstfeld*.

The most interesting part of the railway begins at (41 1/2 M.) *Amsteg* (1760 ft.). Immediately beyond the station the train pierces a projecting rock by means of the *Windgelle Tunnel*, crosses the *Kerstelenbach* by an imposing bridge, and is then carried through the slope of the *Bristenstock* by means of two tunnels, and across the *Reuss* by an iron bridge, 256 ft. high. We now follow the left bank of the picturesque Reuss valley, traversing the *Inschi Tunnel* and crossing the *Inschialp-Bach*, cross the *Zgraggen-Thal* by means of a viaduct, and skirt the mountain through three tunnels and a cutting and over a viaduct.

Beyond (50 M.) *Gurtnellen* (2300 ft.) the train crosses the *Gorneren-Bach* and the *Haegrigen-Bach* and enters the *Pfaffensprung Loop Tunnel* (1635 yds.). On emerging from the upper end of the tunnel, which is 115 ft. above the lower, the train threads three shorter tunnels and crosses the *Lower Meienreuss Bridge*. Beyond the *Wattinger Loop Tunnel* (1199 yds. long; 76 ft. of ascent) it again crosses the Reuss and penetrates another tunnel to —

51 M. **Wasen** (3055 ft.), a considerable village with a loftily situated church, commanding an admirable survey of the bold structure of the railway. The imposing *Middle Meienreuss Bridge* (260 ft. high) and the *Leggistein Loop Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the *Upper Meienreuss Bridge* (148 ft. high), where we cross the wild and deep ravine of the Meienreuss for the third time. Passing through another tunnel and skirting the face of the mountains, we obtain a view of Wasen, far below us, and of the windings just traversed. Opposite rises the *Rienzer Stock* (9785 ft.). We next cross two fine bridges, penetrate the *Naxberg Tunnel* (1 M. long; ascent of 118 ft.), and cross the deep gorge of the *Goeschenen-Reuss* (view of the *Goeschenen-Thal* to the right, with the beautiful *Dammafirn* in the background).

56 M. **Gœschenen** (3640 ft.; **Rail. Restaurant*, comp. p. 4).

Immediately beyond the station the train crosses the *Gotthard*

Reuss and enters the great *St. Gotthard Tunnel, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about 9¼ M. in length, 28 ft. wide, and 21 ft. high. It is laid with a double line of rails, and is lined with masonry throughout. Express trains take 16 min. to pass through the tunnel, slow trains 25 min.; lanterns are placed on each side of the tunnel at intervals of 1000 mètres, numbered I to XV, the even numbers being on the right side and the uneven on the left. — At the S. end of the tunnel, to the right, are some new fortifications.

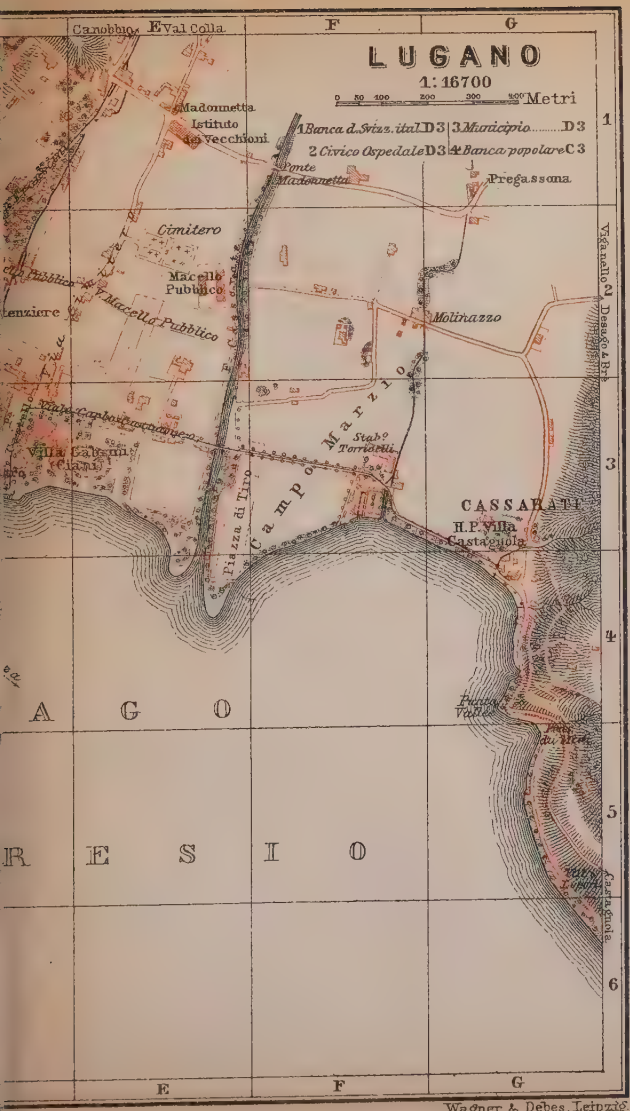
66 M. **Airōlo** (3755 ft.), in the upper *Ticino Valley (Valle Leventina)*. The scenery here still retains quite an Alpine character.

Beyond Airolo the train crosses the *Ticino*, passes through the *Stalvēdro Tunnel* (about ¾ M. long), and enters the *Stretto di Stalvedro*. On the left bank of the Ticino the highroad runs through four rock-cuttings. The valley expands near (70 M.) *Ambri-Piotta*. To the left lies *Quinto*. Beyond (73 M.) *Rodi-Fiesso* (3100 ft.) the *Monte Piottino* projects into the valley on the N. The Ticino has worn a course for itself through the mountain, and descends the gloomy gorge in a series of waterfalls. The railway crosses the gorge at *Dazio Grande*, passes through two short tunnels, and enters the *Freggio Loop Tunnel* (1 M. in length), from which we emerge, 118 ft. lower, in the Piottino Gorge. We again cross the Ticino in the midst of the grandest scenery, and then thread two short tunnels, the *Prato Loop Tunnel* (1 M. long; 118 ft. of descent), and another short tunnel, beyond which we enjoy a view of the beautiful valley of Faido, with its fine chestnut-trees. Crossing the Ticino and going through another tunnel, we reach —

78 M. **Faido** (2485 ft.), the capital of the Leventina, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall.

The train now follows the left bank of the Ticino, traversing a beautiful district, richly wooded with walnut and chestnut trees. To the right lies *Chiggiogna*, with an old church. Near (82 M.) *Lavorgo* the *Cribiasca* forms a fine waterfall on the right. Farther on the Ticino forces its way through the picturesque *Biaschina Ravine* to a lower region of the valley. The railway descends about 300 ft. on the left bank by means of two loop-tunnels, one below the other in corkscrew fashion: *viz.* the *Pianotondo Loop Tunnel* (9/10 M. long; 115 ft. of descent), beyond a short tunnel and a viaduct, and the *Travi Loop Tunnel* (nearly 1 M. long; 118 ft. of descent), beyond another short tunnel and viaduct. The train has now reached the lower zone of the Valle Leventina, and crosses and recrosses the Ticino on either side of (87 M.) *Giornico* (1480 ft.). On the right is the pretty fall of the *Cramosina*. 91 M. *Bodio* (1090 ft.). Beyond *Polleggio* the *Brenno* descends from the *Val Blenio* on the left, and is crossed by a double bridge. The valley of the Ticino now expands and takes the name of *Rivièra*. Luxuriant

Geograph. Anstalt von



Wagner & Debes, Leipzig

vines, chestnuts, walnuts, mulberries, and fig-trees remind the traveller of his proximity to 'the garden of the earth, fair Italy'.

94 M. **Biasca** (970 ft.; *Rail. Restaurant*), with an old Romanesque church on a hill. From the station a series of oratories ascends to the *Petronilla Chapel*, near which is the pretty *Froda* or *St. Petronilla Fall.* — The train passes through two tunnels. 98 M. *Osogna* (870 ft.). — 102 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.), with the monastery of *Santa Maria* on the hillside. Beyond (104 M.) *Castione* the train passes the mouth of the *Val Mesocco* and crosses the *Moësa*. The train then passes through a tunnel beyond which we obtain a magnificent view of Bellinzona.

106 M. **Bellinzona** (760 ft.; *Railway Restaurant; Hôt.-Pens. Suisse et de la Poste; Hôt. St. Gotthard; Cervo*), the capital of the canton of Ticino, a thoroughly Italian town with 5000 inhab., is the junction for Locarno (p. 161) and Luino (p. 161). Above it rise three picturesque castles: the *Castello Grande*, on an isolated hill to the W., the *Castello di Mezzo*, and the *Castello Corbario*, to the E.

The railway to Lugano and Milan passes through a tunnel (300 yds.) below the Castello di Mezzo. At (108 M.) *Giubiasco* the railways to the Lago Maggiore (p. 161) diverge to the right. Our line approaches the foot of the mountains near *Camorino*, and ascends the slopes of *Monte Cenere* through walnut and chestnut trees. *S. Antonio* lies below on the right; then, *Cadenazzo* (p. 161). Two tunnels. *View of the Ticino Valley and the influx of the Ticino into the Lago Maggiore, improving as we ascend. The train then penetrates the **Monte Cenere** by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level and about 370 ft. below the summit of the pass. At the S. end of the tunnel, in a sequestered valley, lies (115 M.) *Rivera-Bironico* (1420 ft.). The train then skirts the *Leguana*, which soon unites with the *Vedeggio*, a stream descending from *Mte. Camoghè* (p. 12), to form the *Agno*. Short tunnel. 120 M. *Taverne* (1130 ft.; inn). Beyond *Lamone* (1033 ft.) the train quits the Agno and threads the *Massagno Tunnel* (1135 ft. above the sea).

124 M. **Lugano.** — The **Railway Station** (1110 ft.; Pl. C, 2; *Restaurant*) lies on the hill above the town, of which, as well as of the lake, it commands a fine view. Besides the road and a shorter footpath there is a Cable Tramway (*Funicolare;* comp. Pl. C, 2, 3), at the S. end of the building (fares: up 40 or 20 c., down 20 or 10 c.). — The Steamboats (to Porto Ceresio and Ponte Tresa and to Porlezza, see p. 153; to Capolago, on the Generoso Railway, see p. 12) have three piers: *Lugano-Città*, in the inner town, in front of the Palazzo Civico (Pl. C, 3). *Lugano-Parco*, near the Hôtel du Parc (Pl. C, 4), and *Lugano-Paradiso* (Pl. B, 6), for Paradiso and the Mte. S. Salvatore.

Hotels (the chief of which send omnibuses to meet the trains and steamers). *On the lake:* *Hôtel du Parc (Pl. a; B, C, 4), in an old monastery, with shady garden (band twice a day) and the dépendances of *Belvedere*, *Villa Ceresio*, and *Beau-Séjour* (Pl. b, B 4; the last, with fine garden, alone open in winter), R., L., & A. 4-6, B. 1½, déj. 3, D. 5, omn. 1½, music ½, pens. 8 12 fr.; *Grand Hôtel Splendide (Pl. c; B, 5),

on the road to Paradiso (p. 9), frequented by English and Americans, R. 3-7, L. 1, A. 1, B. 1½, déj. 3½, D. 5, omn. 1½, pens. 9-12 fr.; *Hôt. Bellevue au Lac (Pl. h; A, 5), farther on, near Paradiso, R., L., & A. 3-5, B. 1¼, déj. 3, D. 3¾, pens. 7-10 fr.; *Hôt. de l'Europe, R. 2½-3, déj. 3, D. 4, pens. from 7½ fr. — Second Class: Hôt.-Pens. Victoria (Pl. l; B, 5), with a garden, R. 2-3, pens. 6-8 fr.; Hôt.-Pens. Lugano (Pl. e; C, 3), on the quay, with a small garden, R., L., & A. 4, B. 1½, déj. 3, omn. 1, pens. 8-9 fr., Italian; Hôtel Garni Walter (Pl. p; C, 3), R. 2-3, B. 1¼, déj. 2, D. 2½, pens. 7-8 fr., well spoken of. — *In the town:* Hôt. Suisse (Pl. g; D, 3), R., L., & A. 2-3, B. 1¼, déj. 2½, D. 3, pens. 6 fr.; Pension Zweifel, 4-5 fr.; Albergo Grütli, moderate. — *Near the station:* *Hôt.-Pens. Beau-Regard (Pl. i; B, 3), R., L., & A. 2½-5, B. 1¼, déj. 3, D. 4, pens. 7-11 fr.; *Hôtel St. Gotthard (Pl. k; C, 3), R., L., & A. 3½, B. 1¼, déj. 2½, D. 4 fr.; *Pens. Villa Belvedere, in Montarina (Pl. B, 3); *Pens. Villa Berna (Pl. r; C, 3), R., L., & A. 2-3½, B. 1¼, D. 3½, S. 2½ fr.; *Hôtel Washington (Pl. d; C, 1), in a lofty and open situation to the N., R., L., & A. 3-3½, B. 1¼, déj. 2, D. 3½, pens. 7-8 fr. Below the station: *Hôt. Métropole, with fine garden, pens. 8-10 fr.; Hôt. de la Gare et Terminus (Pl. o; C, 2), R. 2, D. incl. wine 4 fr., unpretending; Hôtel-Pens. Erica (Pl. 1; C, 2); *Hôtel de la Ville et Pens. Bon-Air (Pl. s; C, 2). R. 2, D. incl. wine 4, pens. 5-7 fr.; Hôtel Milan et Trois Suisses, moderate; Pens. Induni, unpretending. — At *Loreto* (Pl. B, 4): *Pens. Villa Speranza. — At *Paradiso* (p. 10), ¾ M. to the S.: *Hôt.-Pens. Reichmann (Pl. n; B, 6), R., L., & A. 2½-5, B. 1¼, D. 4, S. 3, pens. 7-10 fr.; Hôt.-Pens. Beau-Rivage (Pl. m; A, B, 6), pens. 6-10 fr.; Hôt. National au Lac (Pl. u; B, 6), pens. 5-6 fr.; *Pens. Meister. (5-6 fr.), all on the lake. — At *Cassarate* (p. 10), 1 M. to the E. of the pier of Lugano-Città, in a sheltered position, with a S. aspect, *Pens. Villa Castagnola (Pl. G, 3), with pretty garden. R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½, pens. 6-9 fr.; *Pens. Villa du Midi (Pl. G, 5), ⅓ M. farther on, pens. 4½-5 fr.; *Pens. Villa Moritz, on the mountain-slope, 5½-7 fr., the last two well spoken of.

Restaurants at the *Hôt. Lugano*, *Walter*, and *Victoria* (see above; Munich beer); *Trattoria Biaggi* (also rooms and board), to the W. of the Piazza della Riforma, on the way to the cable-railway; *Ristorante Americana* (also rooms), Piazza della Riforma, these two Italian.

Beer: *Walter*, see above (Munich beer); *Deutsches Brauhaus*, Piazza della Riforma; *Münchener Brauhaus*, in the post-office building; *Straub* (see below), on the quay.

Cafés. *Café Centrale*, *C. Jacchini*, both in the Piazza Giardini. — **Confectioners:** *Meister* (Vienna bakery), a little to the S.W. of the Pal. Civico; *Forster*, Via Canova, at the post-office.

Lake Baths (*Bagno Pubblico*; Pl. B, 5), on the Paradiso road (open June-Sept.; bath 20 c., box 60 c., dress and towels 20 c.). Warm Baths at *Anastasi's*, near the Hôt. du Parc.

Post & Telegraph Office (Pl. D, 3), Via Canova. — **Physicians,** *Dr. Cornils*, *Dr. Zbinden*, *Dr. Reali*. — **Dentist,** *Winzeler*. — **Bookseller,** *Arnold (Libreria Dalp)*, Piazza della Riforma.

Theatre (Pl. D, 3), Quai Giac. Albertolli, built in 1896-97. — *Straub's Music Hall*, on the quay, next door to the Hôt. Lugano.

Electric Tramway from the Piazza Giardino every 15-20 min. to (S.) *Paradiso* or the *Salvatore Station*, (E.) *Cassarate*, and (N.) *Molino Nuovo* (10 c.).

Carriage from the Railway Station to the town and vice versâ, incl. the Paradiso and the Salvatore railway, with one horse, 1 pers. 1, 2 pers. 1½, 3 pers. 2, with two horses, 1-2 pers. 2, 3-5 pers. 3 fr.; same fares from the town to Cassarate. To Castagnola 1½, 2, 2½, 3, or 4 fr.; from the St. Gotthard or the Salvatore railway-station to Cassarate 1½, 2, 2½, 3, 4 fr., to Castagnola 2, 2½, 3, 4, 5, 6 fr.; to Luino one-horse carr. 12, two-horse 20 fr.; to Capolago 8 or 14 fr.; to Varese 16 or 30 fr.; driver's fee 10 per cent of the fare. Drive round the Mte Salvatore viâ Pambio, Figino, Morcote, and Melide (2½ hrs.), one-horse carr. 7, two-horse 12 fr.

Boat with one rower 1¾ fr., two rowers 3 fr. for the first hour, each addit. ½ hr. ½ fr. and 1 fr. respectively, with fee. **Sailing Boat** 3½ and 1½ fr.

English Chapel, adjoining the Belvedere du Parc (Pl. C, 4; see p. 7; English chaplain resident from May to the end of Oct.).

Lugano (932 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 7000 inhab., is charmingly situated on the lake of the same name, and enjoys quite an Italian climate (the agave blooming here in the open air). It is a very pleasant place for a lengthened stay. The winter temperature is somewhat higher than that of Montreux or Meran, from which Lugano is also distinguished by its comparatively low elevation above the sea. The climate is therefore less stimulating, and for susceptible constitutions forms a suitable transition-stage on the way farther south. The heat of summer is seldom excessive. The environs possess all the charms of Italian mountain-scenery; numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte San Salvatore*, wooded to its summit; to the E., across the lake, is the *Monte Caprino*, to the left are the *Monte Brè* and the beautiful *Monte Boglia*. On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the double peak of *Monte Camoghè* (p. 12) is conspicuous.

To the E. of the steamboat-pier of Lugano-Città lies the Piazza Giardino (Pl. C, D, 3), an open space beautified by pleasure grounds and a fountain. On its W. side rises the imposing *Palazzo Civico* (Pl. C, 3), erected in 1844, with a beautiful colonnaded court and a small *Collection of Paintings* by local artists on the first floor (open 10-12 and 2-4; fee). Beyond lies the *Piazza della Riforma*. — A broad Quay, planted with trees and much frequented as an evening-promenade, stretches, under various names, along the lake. At its E. end is the new *Theatre* (p. 8); at the S. end of the Quai Vincenzo Vela is a small *Fountain Statue of Tell* (Pl. C, 4), by Vela (1852).

The old conventual church of Santa Maria degli Angioli (Pl. C, 4), adjoining the Hôtel du Parc, contains some good frescoes by *Bernardino Luini*.

The painting on the wall of the screen (1529), one of the largest and finest ever executed by Luini, represents the **Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, especially after seeing Leonardo's works, the eye cannot fail to be gratified by the numerous beau-

tiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. To the left, on the wall of the church, is the *Last Supper*, a picture in three sections, and in the 1st Chapel on the right is a fine *Madonna*, two paintings on panel by *Luini*. The chapel also contains the tomb of Archbp. Lachat (d. 1886). The sacristan expects a small fee (25-30 c.).

The interior of the town, with its arcades, workshops in the open air, and granite-paved streets, is also quite Italian in its character. — *San Lorenzo* (Pl. C, 2), the principal church, on a height below the station, probably erected by *Tommaso Rodari* at the close of the 15th cent., has a tastefully enriched marble façade in the early-Renaissance style. — The terrace in front of the station commands an extensive *View of the town and the lake.

There are various pleasant Walks, well provided with guide-posts and benches. To the S., on the highroad (electric tramway, see p. 8), past the Hôtel du Parc and Hôtel Splendide, through the suburb of *Paradiso* (Pl. A, B, 6; steamboat, see p. 7), and by the foot of Mte. Salvatore, to the (1¼ M.) headland of *San Martino*. To Melide, see p. 12. — From Paradiso a footpath leads to the right to (5 min.) the *Belvedere*, which commands another fine view. — To the W. by the Ponte Tresa road (Pl. A, B, 4, 5; p. 154), which diverges to the S. at the Villa Beauséjour (short-cuts for walkers), to the (1½ M.) hill on which lies the frequented *Restaurant du Jardin* (also pension), with a shady garden. The village of *Sorengo* (1325 ft.) is situated on a hill to the right (fine view from the church; to the W. is the Lake of Muzzano). A carriage road leads from the Restaurant du Jardin, to the left, viâ *Gentilino*, to (1½ M.) the conspicuous church of *Sant' Abbondio* (1345 ft.), in the grave-yard of which are several monuments by Vela. The walk may be pleasantly extended from Gentilino to *Montagnola* and thence back viâ S. Abbondio (1 hr.). — To the E., from the Piazza Castello (Pl. D, 3), we may follow the Via Carlo Cattaneo, which crosses the (¼ M.) *Cassarate*, to (¾ M.) *Cassarate* (Pl. G, 3; electric car, p. 8), and thence proceed by the sunny highroad skirting the foot of the Mte. Brè to (1 M.) *Castagnola* (1080 ft.), where we obtain a fine view of the Mte. S. Salvatore (good restaurant in the Villa Moritz, p. 8). At No. 78 in the Piazza Castello is the entrance to the shady grounds of the *Villa Gabrini* (formerly *Ciani*, Pl. D, E, 3), with a beautiful figure of a mourning woman ('La Desolazione'), by Vinc. Vela (gardener ½-1 fr.). — From Castagnola a picturesque but somewhat fatiguing footpath (best in the evening) leads to (3 M.) *Gandria* (p. 153), where some of the steamers touch.

The most interesting excursion is the *Ascent of the Monte San Salvatore, by cable-railway (1800 yds. long), from Paradiso in 30 min. (fare 3, down 2, return-ticket 4 fr.). The station (Pl. A, 6; 1215 ft.; Restaurant, déj 3, D. 4 fr.) lies at the terminus of the electric tramway (p. 8), ¼ M. from the steamboat-pier *Lugano-Paradiso* (steamboat from Lugano in 10 min., 25 c.). — The railway, with an initial gradient of 17: 100, crosses the St. Gotthard Railway, traverses a viaduct (110 yds. long; gradient 38: 100) supported by iron pillars, and reaches the halfway station of *Pazzallo* (1600 ft.)

LUGANO
Paradiso
Castagnola
Gandria
Cassarate
Sorengo
Agno
Vernate
Magliaso
Caslano
Pura
Arogno
Melide
Carona
Bissone
Maroggia
Rovio
Brusino Arsizio
Morcote
Melano
Riva
S. Vitale
Capolago
Brusino Piano
Porto Ceresio
Tesserete
Sonvico
Bidogno
Cadro
Davesco
Canobbio
Vezia
Savosa
Pregassona
Bioggio
Cureglia
Comano
Lamone
Origlio
Taverne
Torricella
Ponte Capriasca
Sala Capriasca
Mugena
Arosio
Vezio
Breno
Cademario
Bre
Albogasio
Castel
Boglia
Rotino
Lugano
Caprino
Monte Caprino
Monte Brè
Cantine di dentro
Cantine
Lauzo
Cressio
Como di Arogno
Carabbia
Campione
Grancia
Barbengo
Sassalto
Lavena
Castelletto
Ponte Tresa
Ponte Cremenaga
Ponte Magadino
Ponte Brolla
Ponte Maccagno
Ponte Piano
Ponte Cannobio
Ponte Oggebbio
Ponte Feriolo
Ponte Pallanza
Ponte Intra
Ponte Suna
Ponte Gravellona
Ponte Domodossola
Ponte Vogogna
Ponte Premosello
Ponte Crevola
Ponte Ornavasso

where carriages are changed. Here is the machine-house for the electric motor and the steam-engine. The line now ascends over granite rock, at an increasing gradient (finally 60 : 100), to the terminus (2900 ft.; Restaurant, déj. 3 fr.). Thence we ascend on foot to the (7 min.) summit *(Vetta)* of the **Monte San Salvatore** (2980 ft.), on which there is a pilgrimage-chapel. The *View embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 150); N. above Lugano the double peak of Monte Camoghè (p. 12), to the left of this the distant Rheinwald mountains; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. This view is seen to best advantage in the morning (panorama by Imfeld). — Walkers (from Lugano to the top 2 hrs.) pass under the Gotthard railway and follow the road from Paradiso (comp. Pl. A, 6) to (1½ M.) Pazzallo; here they turn to the E., following the narrow street named 'Al Monte', and farther on cross (12 min.) the funicular railway.

The ascent of *Monte Brè (3050 ft.), to the E. of Lugano, is another easy excursion (2½-3 hrs.), scarcely less interesting than that to Mte. S. Salvatore (guide needless; mule 10 fr.). We take the electric tramway to *Cassarate* (see p. 10), whence a road leads to the N. to (¾ M.) *Viganello* (1007 ft.). Below the hill crowned by the church of *Pazzolino* a bridle path descends to the right to (1½ M.) *Albonago* (1525 ft.). Thence the route again ascends, partly between walls, and among chestnuts, figs, and vines, to (¾ hr.) *Aldesago* (1950 ft.), on the mountain-slope, the highest village visible from Lugano. Aldesago may also be reached in ¾-1 hr. from *Castagnola* (p. 10), viâ *Ruvigliana*. Above Aldesago the path divides: both branches lead round to the (½-¾ hr.) village of *Brè* (2630 ft.; 2 hrs. from Lugano; restaurant), at the back of the hill. From the church of Brè we ascend (no path) to the summit of the mountain in ½ hr., either traversing the highest crest of the hill to the right, or crossing the spur to the left, in the direction of Lugano. The view of the several arms of the Lake of Lugano, especially in the direction of Porlezza, and the surrounding mountains, is very fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained.

Monte Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellars *(cantine)* in the numerous cool grottoes by which the side of the mountain is honeycombed. These cellars are closed at sunset. Good wine of icy coolness may be obtained here ('Asti' recommended). The garden-restaurant of *Cavallino*, to the S. of the Cantine, has also become a popular resort. Close by is a small waterfall. Small boat there (35 min.) and back in 2½ hrs., including stay (fares, see p. 8); steamboat on Sun. and holidays. — A footpath leads from the Cantine to the top of Mte. Caprino and thence along the ridge to the S.W. to the (3 hrs.) *Colmo di Creccio* (4360 ft.), which commands a picturesque view of the Lago di Lugano.

A pleasant walk may be taken on the highroad from **Campione** (steamboat-station), past the *Madonna dell' Annunziata*, with 16th cent. frescoes, to (¼ hr.) *Bissone* (steamboat-station) and by the railway embankment to (20 min.) *Melide* (steamboat and railway station; see p. 12). Thence in ½ hr. to *San Martino* (p. 10).

Longer Excursions: — *Monte Boglia (4960 ft.; 4-4½ hrs.; guide desirable). Ascent by *Soragno* and the *Alp Bolla*, or from *Brè* (see above), 1¾ hr. The view is less comprehensive but more picturesque than that from Mte. Generoso (p. 13). Descent on the E. side through the grassy *Val Solda* to *Castello* and *San Mamette* (steamboat-station; p. 153) or *Oria* (p. 153). — To San Bernardo nda Bigorio (to station Taverne 3½-4 hrs.). We at first follow field-paths, leading over the fertile undulating district to the N. of Lugano and passing the villages of *Massagno*, *Savosa*, *Porza*, and *Comano*, to (1½ hr.) the church of **San Bernardo** (2310 ft.), situated on a rocky plateau, commanding a picturesque view. (At the S.E. base of the plateau are the village of *Canobbio* and the château of *Trevano*, with a charming park.) Thence (at first following the top of the hill to the N.; no path) to

Sala and the (1¼ hr.) monastery of **Bigorio** (2360 ft.; refreshments), charmingly situated on a wooded hill (the church contains a Madonna attributed to Guercino). [A delightful walk may be taken hence, through chestnut-woods and over pastures, to (1¼ hr.) the top of *Mte. Bigorio* (3615 ft.).] From the monastery back by (1 M.) *Ponte Capriasca* (1427 ft.), with a church containing a good old copy of Leonardo da Vinci's Last Supper (best light 11-1), to (1¼ M.) the railway-station of *Taverne* (p. 7). — **Monte Tamaro** (6430 ft.; 4 hrs.; guide) from *Taverne* (p. 7) or *Bironico* (p. 7), not difficult. Splendid view of Lago Maggiore (in the distance), etc. — **Monte Camoghè** (7300 ft.; 7-8 hrs. from Lugano; guide from Colla), a famous point of view, fatiguing. Road viâ *Canobbio* and *Tesserete* (*Trattoria Sev. Antonini), and then to the right, through the *Val Colla*, or upper valley of the Cassarate, to (12 M.; carr. in 2½ hrs.) *Scareglia* or *Lower Colla* (3205 ft.; *Osteria Garzirola). Thence (with guide) by *Colla* and the *Alp Pietrarossa*, leaving the *Mte. Garzirola* (see below) to the left, to the (3 hrs.) *Alp Sertena* (5920 ft.) and the (1½ hr.) top, where we enjoy a striking panorama of the Alps from Mte. Rosa to the Ortler. The descent may be made to the N., viâ the alps of *Rivolte* and *Leveno* and through the *Val Morobbia*, to *Giubiasco* and (5 hrs.) *Bellinzona* (p. 7). — The ascent of *Monte Garzirola* (6940 ft.), accomplished from Colla in 3 hrs., is also recommended. — Pedestrians will find it to their account to return from the Val Colla to Porlezza over the *Pass of San Lucio* (5960 ft.), or to the *Val Solda* (p. 153), either by the *Cima dell' Arabione* (5928 ft.; views) or past the remarkable Dolomitic peaks of the *Denti di Vecchia*.

A pleasant excursion may be made in a light mountain-carriage (16 fr.) viâ *Bioggio* (1053 ft.) to (2 hrs.) *Cademario* (2407 ft.), whence the carriage is sent to Agno. From Cademario we ascend on foot to (20 min.) **San Bernardo** (2955 ft.; view of Lago Maggiore, etc.). We next proceed to the Aronno-Iseo road and follow it to the left to *Iseo* (1254 ft.), *Cimo*, *Vernate*, and (2 hrs.) *Agno* (p. 154), where we rejoin the carriage. The chapel of *Santa Maria* (2560 ft.) lies near the road, between Iseo and Cimo.

From Lugano to Capolago, steamboat several times daily in ¾ hr., in connection with the *Generoso Railway*, see below. Stations: *Campione*, *Bissone*, *Maroggia*, *Melano*, and *Capolago*.

Excursion to the *Grotto of Osteno*, see p. 153.

Steamboat on the *Lake of Lugano*, in connection with the railways to the Lago Maggiore and the Lake of Como, see p. 153.

From Lugano to Chiasso and Como (Milan). The train crosses the *Tassino Valley*, by means of a viaduct, 120 ft. high (charming view to the left), and passes through the *Paradiso Tunnel* (833 yds.) under the N.E. spur of *Monte S. Salvatore* (p. 11). It then skirts the lake, with views (to the left) of the wooded slopes of the E. bank and the villages upon it. The village of (128 M.) *Melide*, 1½ M. beyond the headland of S. Martino (p. 10), contains two popular resorts, the Grotto Demicheli (restaurant) and the Grotto Civelli (cold viands). The train and the road then cross the lake to *Bissone* by a stone viaduct ½ M. long, which sadly mars the scenery. At each end there is an arch for the passage of boats. Pleasant views in both directions. Two tunnels. Then (130 M.) *Maroggia* (Hôt.-Restaur. Val Mara), at the W. base of the *Mte. Generoso;* continuous view of the lake on the right.

132½ M. **Capolago** (**Hôt.-Pens. du Lac*, with garden and electric light, R. 2, pens. 6-9 fr.; *Buffet*), at the head of the S.E. arm of the lake, near the mouth of the Laveggio, is the station for

the *Generoso Railway* (steamboat from Lugano 2-3 times a day in summer, in about 1 hr.).

From Capolago to the Top of Monte Generoso, rack-and-pinion railway (generally running from April 15th to Oct. 15th) in 1¼ hr., to Bellavista (Hôt. Generoso) in 56 minutes. Return-fare to the top 10 fr. (Sun. 5 fr.), from Lugano 11 fr. 75 c. (Sun. 6 fr.); return-ticket, incl. R., D., & B. in the Hôt. Kulm, 18 fr. — The trains start from the steamboat-pier at Capolago and halt at (2 min.) the *St. Gotthard Railway Station*, where the toothed rail begins. The train crosses the road and the St. Gotthard railway and ascends the slope of the Generoso (gradient 20:10, afterwards 22:100), with a continuous open view, on the right, of the Val di Laveggio, girt with wooded hills, of the little town of Mendrisio, and, behind, of the Lake of Lugano with S. Vitale on the W. bank, and Mte. Salvatore to the N. Then it skirts abrupt cliffs and enters a curved tunnel (150 yds. long), immediately before which the summit of Monte Rosa is visible. — 1¾ M. *San Nicolao* (2820 ft.; restaurant), a station in the finely wooded *Val di Solarino*. The line next describes a wide curve, enters the *Val della Giazza* by a tunnel 50 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as Milan and Varese, and of the valleys of the Generoso (to the right appears Monte Bisbino, with its pilgrimage-church). — 3½ M. *Bellavista* (4010 ft.; Albergo Bellavista, plain; restaurant). A path leads from the station along the mountain-ridge (fine views; benches) to the (5 min.) **Perron*, a platform provided with railings, immediately above Capolago, with a beautiful view (best in the morning) of the Lake of Lugano and the surrounding heights, backed by the line of snow-peaks stretching from the Gran Paradiso to the St. Gotthard. About ½ M. to the E. of the station (hotel-porter meets the trains) is the **Hôtel Monte Generoso** (3965 ft.; R., L., & A. 4-5, B. 1½, luncheon 3½-4, D. 5, pens. 9-12 fr.; Engl. Church Service), situated on a mountain-terrace commanding a view over the plain of Lombardy as far as the Monte Viso. A bridle-path leads hence to the summit in 1¼ hr. — Beyond Bellavista the railway ascends through another tunnel (90 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of Lugano, and to the right, below, of the villages of Muggio and Cabbio. Beyond two short tunnels we reach the station of (5½ M.) **Vetta** (5355 ft.; **Hôtel Kulm*, R. 5, B. 1¼, déj. 4, D. 5 fr., connected by view-terraces with the *Restaurant Vetta*; adjacent, *Albergo-Ristorante della Vetta*, plain, D. with wine 3 fr.). A good path provided with railings leads hence in 10 min. to the summit of **Monte Generoso** (5590 ft.). The **View*, no less striking than picturesque, embraces the lakes of Lugano, Como, Varese, and Lago Maggiore, the entire Alpine chain from the Monte Viso to the Corno dei Tre Signori, and to the S. the plain of Lombardy, watered by the Po and backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona. — From the station of Vetta we may descend on foot to the Hôtel du Generoso or to Bellavista station in ¾ hr.

Monte Generoso may also be ascended from *Mendrisio* (see below) viâ *San Nicolao* (the usual way) in 4-4½ hrs.; from *Maroggia* (p. 12) viâ *Rovio* (1665 ft.; Hôt.-Pens. Mte. Generoso, pens. 5-6 fr.) in 4½-5 hrs.; or from *Balerna* (see below) viâ *Muggio* in 4-4½ hrs. (roads to Rovio and Muggio, beyond which the ascent is fatiguing; also shorter footpath to Rovio). — From *Lanzo d'Intelvi* (bridle-path, 5½ hrs.), see p. 153; recommended for the return (to *Osteno* 6 hrs.).

The train now ascends the fertile valley of the *Laveggio*.

135 M. **Mendrisio** (1190 ft.; pop. 2870; **Angelo*, Italian, R. & A. 2½ fr.), a small town of 2900 inhab., ½ M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the Hôt. du Generoso 3 hrs., mule 6 fr.). At *Ligornetto*, 1½ M. to the W., the birthplace of *Vincenzo Vela* (1822-91), is the *Museo Vela*, with models and a few originals by that sculptor. — The short

Coldrerio Tunnel carries us through the watershed between the Laveggio and the *Breggia*. 139 M. *Balerna.*

140 M. **Chiasso** (765 ft.; **Rail. Restaurant; Alb. Croce Rossa, Alb.-Ristorante Colonne*, both near the station), the last Swiss village (custom-house; usually a long halt). The line pierces the *Monte Olimpino* by means of a tunnel 3190 yds. long, beyond which a view of the Lake of Como is disclosed to the left. We then pass *Borgo Vico*, a suburb of Como, on the left.

143 M. **Como** (*Stazione Mediterranea*, p. 138); thence to (30 M.) *Milan*, see R. 20.

4. From Thusis to Colico over the Splügen.

58 M. Diligence from Thusis to Chiavenna (41 M.) twice daily in summer in 10 hrs. (fare 16 fr. 80, coupé 19 fr. 80 c.). Extra Post from Thusis to Chiavenna with two horses 99 fr. 20 c., with three horses 135 fr. 50 c. — Railway from Chiavenna to Colico, 17 M., in 3/4-1 hr. (fares 3 fr. 10, 2 fr. 15, 1 fr. 40 c.), corresponding with the steamboats to Como.

Thusis (2450 ft.; Hôt.-Pens. Via Mala, Post, Rhaetia, etc.), the terminus of the railway, lies at the confluence of the Rhine and the *Nolla*. — The Splügen road leads hence through the gorge of the **Via Mala*, crossing the foaming Rhine several times. Finest *View at the second bridge.

7 1/2 M. *Andeer* (3210 ft.). — Then we follow the wooded *Rofna Ravine* and the picturesque *Rheinwald-Thal (Val Rhein)* to —

16 1/2 M. **Splügen,** Roman. *Spluga* (4757 ft.; **Hôtel Bodenhaus*, R., L., & A. 3 1/2, D. 3 fr.; *Hôtel Splügen*), the capital of the Rheinwald-Thal, at the junction of the Splügen and Bernardino routes. The latter here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings to the (6 3/4 M.) **Splügen Pass** (*Colmo dell' Orso;* 6945 ft.), the boundary between Switzerland and Italy. About 3/4 M. beyond the pass is the *Dogana* (6245 ft.), the Italian custom-house.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by long galleries and avoiding the dangerous *Liro Gorge*. Beyond *Pianazzo* (inn), near the entrance to a short gallery, the *Madesimo* forms a magnificent waterfall, 650 ft. in height, which is best surveyed from a platform by the roadside.

From Pianazzo a road ascends to (1 1/4 M.) **Madesimo** (4920 ft.), a prettily situated village with a chalybeate spring and a **Hydropathic.*

34 M. **Campodolcino** (3455 ft.; *Posta, Croce d'Oro*, both indifferent) consists of four large groups of houses. The second contains the church. The *Liro Valley (Valle San Giácomo)* is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender campanile of the church of *Madonna di Gallivaggio*. Beyond *San Giacómo* the rich luxuriance of Italian vegetation unfolds itself to the view.

41 M. **Chiavenna.** — **Hotels.** *Hôtel Conradi, 1/4 M. from the railway-station, with railway and diligence ticket and luggage office, R., L., & A. from 2, B. 1¼, D. incl. wine 3 fr.; Albergo Specola, at the station, R., L., & A. 2½, B. 1 fr.; Chiave d'Oro, on the Promenade.

The **Station** (*Café-Restaurant*, déj. 2½ fr.; beer) lies outside of and below the town. Through-tickets are here issued to the steamboat-stations on the Lago di Como, with coupon for the omnibus-journey between the railway-station and the quay at Colico.

Chiavenna (1090 ft.), the Roman *Clavenna*, an ancient town with 4100 inhab., is charmingly situated on the *Mera*, at the mouth of the *Val Bregaglia*, through which the road to the Maloja Pass and the Engadine leads. Opposite the Hôtel Conradi are the ruins of an unfinished castle of *De Salis*, the last governor appointed by the Grisons. Picturesque view from the castle-garden or '*Paradiso*' (adm. 50 c.). — *San Lorenzo*, the principal church, has a slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The *Battisterio* (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs.

The hills of the *Val Capiola* contain many 'Marmitte dei Giganti' or giant's kettles (Ger. Strudellöcher, Riesenkessel) of all sizes (guides at the hotels).

The Railway to Colico (fares, see p. 14) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of Chiavenna. The line runs through a rich vine-bearing country, the lower parts of which, however, are exposed to the inundations of the Liro and Mera. The valley *(Piano di Chiavenna)* is enclosed on both sides by lofty mountains. On the right bank of the Mera lies *Gordona*, at the mouth of the *Val della Forcola*, beyond which the *Boggia* forms a pretty waterfall in its precipitous descent from the narrow *Val Bodengo*. — 6 M. *Samólaco* is the station for the large village of that name on the opposite (right) bank of the Mera, at the mouth of the *Val Mengasia*. Near (8½ M.) *Novate* the railway reaches the *Lago di Mezzola*. This lake was originally the N. bay of the Lake of Como, from which it has been almost separated by the deposits of the *Adda;* but the narrow channel which connects the lakes has again been rendered navigable. To the S. appears the pyramidal Mte. Legnone (p. 150). The railway, supported by masonry and traversing tunnels, crosses the Adda beyond (12½ M.) *Dubino*. The Valtellina railway (p. 151) joins ours from the left; we observe on a hill to the right the ruined castle of *Fuentes*, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. **Colico** (720 ft.; **Ristorante alla Stazione*, with beds), at the N.E. extremity of the Lake of Como, see p. 150. The station is nearly ½ M. from the quay. The omnibus-coupons are collected at the exit from the station. There is abundant time to permit of passengers walking to the quay. — Railway from Colico to *Lecco (Milan)*, see pp. 142-136.

5. From Innsbruck to Verona by the Brenner.

175 M. Austrian Southern Railway (*Oesterreichische Südbahn*) in 6¼-12 hrs. (express fares 35 fr. 35, 26 fr. 25 c.; ordinary 29 fr. 90, 22 fr. 20, 14 fr. 65 c.; through-tickets payable in gold). The 'Nord-Süd-Express-Zug', a *train de luxe* composed of first-class and dining cars, performs the journey in 6¼ hrs.; the day-express (1st & 2nd cl.) takes 8, the night-express (1st, 2nd, & 3rd cl.) 9¼, the ordinary trains 9¼-12 hrs. — Views on the *right* as far as the summit of the Brenner.

The **Brenner** (4495 ft.), the lowest pass over the principal chain of the Alps, is traversed by one of the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 30 tunnels, and over 60 large and a number of smaller bridges within a distance of 83 M. The greatest incline, 1:40, is between Innsbruck and the culminating point.

Innsbruck (1880 ft.; *Tiroler Hof*, R., L., & A. from 2 fl., B. 70 kr., D. 2½ fl.; *Hôt. de l'Europe*, R., L., & A. from 1½ fl., B. 60 kr., D. 2 fl.; *Goldene Sonne*, R., L., & A. 2-2½ fl., B. 60 kr., D. 2 fl., these three first class, opposite the station; *Victoria*, also opposite the station; *Hôtel Kreid*, Margarethen-Platz; *Hôt. München*, *Hôt. Habsburg*, in the town, these four second-class; *Rail. Restaurant*, D. with wine 1 fl. 20 kr.), the capital of Tyrol, with 23,300 inhab., is described in *Baedeker's Eastern Alps*. — The railway ascends the valley of the *Sill*. Four tunnels. 4½ M. *Unterberg-Stefansbrücke*. Three tunnels. Beyond (6 M.) *Patsch* (2570 ft.) are three more tunnels. — 12½ M. *Matrei* (3254 ft.), with the château of *Trautson*, is charmingly situated. — 15½ M. *Steinach* (3447 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vals* in a wide curve beyond (18½ M.) *St. Jodok* (two tunnels), and runs high above the Sill to (19½ M.) *Gries* (4114 ft.). It then passes the small green *Brenner-See*, and reaches —

25 M. Stat. **Brenner** (4495 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisak*, which the train now follows. — 27½ M. *Brennerbad* (4290 ft.), a popular bath-establishment. The line then descends rapidly through two tunnels to (30½ M.) *Schelleberg* (4075 ft.), where it turns into the *Pflersch-Thal*, returning, however, to the Eisak valley by a curved tunnel, 800 yds. long. 36 M. *Gossensass* (3494 ft.) is visited as a summer-resort. — The train now runs through wild rocky scenery. 40 M. *Sterzing* (3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right the ruins of *Thumburg* and *Reifenstein*. — 43 M. *Freienfeld*. — We now cross the Eisak. On the left bank are the remains of the castle of *Welfenstein*. — 45 M. *Mauls*. — 47½ M. *Grasstein* (2745 ft.), at the entrance of the narrow defile of (50 M.) *Mittewald*, where the French were defeated in 1809. The lower end of the defile, called the *Brixener Klause*, near *Unterau*, is closed by the **Franzensfeste**, a strong fortress constructed in 1833. The (52½ M.) main station (2450 ft.; **Rail. Restaurant*, D. 1 fl. 20 kr.), the junction of the Pusterthal line (for Carinthia), lies some distance

from the (54 M.) station for the fortress. — 56½ M. *Vahrn.* Vineyards and chestnuts now appear.

59½ M. **Brixen** (1840 ft.; *Elephant*, ¾ M. from the station) was the capital of an ecclesiastical principality, dissolved in 1803. — We cross the Eisak. To the right, above us, lies *Tschötsch.* 61½ M. *Albeins.* The valley contracts. 64 M. *Villnöss;* 65 M. *Klausen* (1715 ft.). — The line skirts precipitous porphyry cliffs. — 68½ M. *Waidbruck* (1545 ft.). On the left, high above, rises the *Trostburg.* The train crosses the *Groedenerbach*, and then the Eisak, in a wild ravine hemmed in by porphyry rocks. 71½ M. *Kastelruth;* 73½ M. *Atzwang* (1220 ft.). Four tunnels. — 78 M. *Blumau.* Another tunnel is passed through. On the right bank are the vine-clad slopes of the *Botzener Leitach.* — 81½ M. *Kardaun*, at the opening of the *Eggen-Thal.* The train now returns to the right bank of the Eisak and enters the wide basin of Botzen, a district of luxuriant fertility.

83 M. **Botzen**, Ital. *Bolzano* (880 ft.; **Victoria*, opposite the station, R. 1-1½, L. & A. ¾ fl., B. 60 kr.; **Kaiserkrone*, Musterplatz, R. from 1 fl., L. & A. 50, B. 50-70 kr.; *Bristol*, new; *Greif*, Johann-Platz, R. 1-1½ fl., L. 20 kr.; *Mondschein*, etc.), with 11,700 inhab., the most important commercial town in Tyrol, is beautifully situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the Val di Fassa; to the W. rises the long porphyry ridge of the Mendel. The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. Beautiful open tower, completed in 1519. — The *Calvarienberg* (950 ft.; 25 min. walk; beyond the Eisak bridge cross the railway to the right) commands a fine view of the town and environs. — Beyond the Talfer, at the foot of the Guntschnaberg, lies *Gries*, frequented as a winter-resort.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.). See *Baedeker's Eastern Alps.*

Beyond Botzen the train crosses the Eisak, which falls into the *Etsch* (or *Adige*) 4 M. below the town. The latter becomes navigable at (89½ M.) *Branzoll.* In the distance, to the right, rises the dilapidated castle of *Sigmundskron*, and the wooded range of the *Mittelberg.* Beyond (93 M.) *Auer* the train crosses the river. — 96 M. *Neumarkt-Tramin*, the former on the left bank of the Adige, the latter on the mountain-slope to the right. — 99 M. *Salurn*, commanded by a ruined castle on an apparently inaccessible rock. — 107 M. *San Michele*, with a handsome old Augustine monastery, is the station for the *Val di Non.* The train again crosses the Adige. — 110 M. *Alle Nave;* 111 M. *Lavis*, on the *Avisio*, which here descends from the *Val Cembra.* This impetuous torrent with its different ramifications is crossed above its junction with the Adige by a bridge 1000 yds. in length. — 115 M. *Gardolo.*

117½ M. **Trent.** — ‘Hôtel Trento, near the station, R., L., & A. 1¼-2 fl. In the town: Europa, Via Lunga, R. & A. 1 fl. 40 kr. — Second class: Aquila Bianca, near the castle; Agnello d'Oro; Due Conti.

Trent (640 ft.), or *Trento*, Lat. *Tridentum*, with 21,600 inhab., formerly the wealthiest and most important town in Tyrol, possesses numerous towers, palaces, and broad streets, and presents an imposing appearance. The pretty grounds adjoining the station are adorned with a lofty *Monument to Dante*, designed by Zocchi.

The **Cathedral*, begun in its present form in 1212, and restored in 1882-89, is a Romanesque church surmounted by a dome. The N. portal, as at Botzen, is adorned with a pair of lions. In the Piazza Grande (at the cathedral), which is embellished with the tasteful *Neptune Fountain* (1769), stands the *Palazzo Pretorio* (now the military headquarters), with the old *Torre Grande*.

Santa Maria Maggiore, dating from the early part of the 16th cent., contains a picture, on the N. wall of the choir, with portraits of the members of the Council of Trent which assembled here in 1545-63. The handsome organ-loft is in the Renaissance style.

The *Palazzo Municipale*, in the Via Larga, to the N. of the cathedral, contains the *Public Library* and the *Museum*, the latter consisting of collections of natural history specimens, S. Tyrolese antiquities, coins, etc.

On the E. side of the town rises the imposing *Castello del Buon Consiglio*, formerly the seat of the prince-bishops and now a barrack. A fine view is enjoyed from the huge *Torre di Augusto*. — A good view of the town is also obtained from the terrace of the *Capuchin Convent* above the Castello. — The rocky, fortified hill of *Verruca* or *Dos Trento* (950 ft.), on the right bank of the Adige, is not accessible to visitors.

From Trent to Bassano through the Venetian Mountains, 70 M. Railway to (47 M.) *Tezze* in 2¾-3¾ hrs. (fares 3 fl. 23, 2 fl. 13, 1 fl. 8 kr.); Diligence thence (railway in contemplation) to (23 M.) *Bassano* in 4½ hrs. — The line leaves the Adige at (8 M.) *Povo* and ascends the narrow valley of the *Fersina*.

15½ M. **Pergine** (1575 ft.; **Hôtel Voltolini*), a market-town with 4400 inhab., commanded by the handsome castle of that name. — A little farther on we pass the beautiful *Lake of Caldonazzo*. 22 M. *Caldonazzo*. — 24½ M. **Levico** (**Stabilimento*; **Alb. Germania*, etc.), a frequented watering-place with arsenic springs, lies near the *Lago di Levico*, which is separated by a narrow ridge from the Lake of Caldonazzo. Here begins the fertile *Val Sugana*, watered by the *Brenta*. — 30 M. *Roncegno-Marter* (1364 ft.), the station for the baths of *Roncegno*, 1½ M. to the N.

33 M. **Borgo di Valsugana** (1295 ft.; *Hôtel Valsugana*; *Croce Bianca*), the capital of the valley. To the N. rises the ruined castle of *Telvana*, with the remains of a second castle (*San Pietro*) high above it. — Above (37 M.) *Strigno* (1144 ft.), to the N., is the beautiful château of *Ivano*, belonging to Count Wolkenstein-Trostburg. — The train skirts the foot of the *Cima Lasta* (5510 ft.), high up on which is the *Ponte dell'Orco*, a curious natural bridge. — 47 M. **Tezze** (740 ft.), the terminus of the railway, lies 1½ M. to the S. of the village of that name (Austrian custom-house).

Beyond Tezze the Road crosses the Italian frontier and reaches (3 M.) *Primolano* (710 ft.; Posta, plain), a poor village surrounded by mountains.

Our road enters the imposing rocky gorge of the **Canale di Brenta*. In a rocky cavity to the left, 100 ft. above the road, is the mediæval stronghold of *Covolo* (inaccessible). About 3 M. farther on the *Cismone* descends from the *Val Primiero*. Opposite (13½ M.) *Carpanè* (485 ft.; Cavallino), on the right bank of the Brenta, lies *Valstagna*, inhabited chiefly by the makers of broad-brimmed straw-hats. — Beyond (19 M.) *Solagna* (430 ft.) the ravine of the Brenta expands. About 1½ M. farther on the road turns a corner, and a view is obtained of a broad plain with large olive-plantations, in which lies the picturesque town of —

23 M. **Bassano** (see p. 241).

The Railway follows the Adige. — 122 M. *Matarello*. On a hill near (127 M.) *Calliano* rises the castle of *Beseno*, the property of Count Trapp. The lower valley of the Adige, as far as the Italian frontier, is named the *Val Lagarina*. It is rich in vines, maize, and mulberries. — 129 M. *Volano;* 130 M. *Villa Lagarina*.

132 M. **Rovereto** (695 ft.; **Hôt. Glira; Agnello*), a considerable town with 9000 inhab., has an old *Castello*. — Road to *Torrebelvicino* and *Schio*, see p. 231.

The train crosses the *Leno*. On the right bank of the Adige lies *Isera*, celebrated for its wine, with numerous villas and a waterfall. On the left bank, to the E. of the railway, near *Lizzana*, is the *Castello Dante* (1003 ft.), which about the year 1302 was visited by Dante when banished from Florence.

135 M. **Mori** (570 ft.; *Buffet; Railway Hotel*, a tolerable Italian house, R., L., & A. 1¼ fl.).

From Mori to Riva on the Lago di Garda viâ Arco, 15½ M., steam tramway in 1½ hr. (fares 1st cl. 1 fl. 23, 3rd cl. 51 kr.). [The distance to Riva by the direct road is about 11 M.; carr. 3½, with two horses 7 fl.] The line crosses the Adige to (2 M.) *Mori Borgata*, the station for the large village of *Mori* (672 ft.) It then traverses the broad green valley to (4½ M.) *Loppio* (735 ft.), with the château of Count Castelbarco, passes the little *Lago di Loppio*, with its rocky islands, and winds up among rocky débris to the (1¼ M.) culminating point of the route, at the chapel of *San Giovanni* (915 ft.). We now descend to (8 M.) *Nago*, a village situated on the brink of a ravine, with the ruins of the castle of *Penede* (922 ft.), on a barren rock to the left. The road leads hence to the left to Torbole (p. 200) and (3 M.) Riva. — The line descends along the right slope of the mountains. We enjoy an exquisite **View of the blue Lago di Garda, with the Sarca at our feet, and the long Monte Brione opposite. Presently Arco and the wide valley of the Sarca, with its mountain-sides, come into view. 11 M. *Oltresarca* is the station for several villages. We then cross the Sarca to (12½ M.) *Arco* (p. 203) Thence we traverse the fertile valley (to the left Mte. Brione; to the right, among the mountains, Tenno, see p. 203). 13½ M. *San Tommaso*. 15½ M. *Riva* (p. 201; steamers on the Lago di Garda, see p. 197).

Near (136½ M.) *Marco* the line intersects the so-called *Slavini di Marco*, probably the remains of an ancient glacier, according to others the traces of a vast landslip, which is said to have buried a town here in 883, and is described by Dante (*Inferno* xii. 4-9). At (137 M.) *Serravalle* the valley contracts.

142 M. **Ala** (415 ft.; *Rail. Restaurant; Hôtel Ala; Cervo*), with 4600 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here. — 144 M.

Avio, the last Austrian station, with the dilapidated château of Count Castelbarco.

148 M. *Peri* (413 ft.), the first Italian station, is the starting-point for the ascent of the *Monte Baldo* (Mte. Maggiore; comp. p. 202), which separates the valley of the Adige from the Lago di Garda. — On an eminence to the right, near (156 M.) *Ceraino*, lies *Rivoli*, which was stormed by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. — We now enter the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. At the entrance are the works of *Incanale*, commanding the pass.

The train passes (160 M.) *Domegliarà*, also a station on the Verona and Caprino line (comp. p. 220), then (164 M.) *Pescantina*, and (167 M.) *Parona all' Adige* (p. 220), crosses the Adige, and soon reaches the Verona and Milan line.

At **Verona** (see p. 207) it first stops at (173 M.) the *Stazione Porta Nuova* and then at the (175 M.) *Stazione Porta Vescŏvo*, the principal station.

6. From Vienna to Venice viâ Pontebba.

401 M. Austrian South Railway to *Bruck;* Austrian State Railway thence to *Pontafel;* North Italian Railway thence to *Venice*. 'Train de luxe' (Vienna-Cannes; 1st class carriages only, at special rate) daily in winter, viâ *Amstetten*, in 15$^{3}/_{4}$ hrs.; express train viâ *Bruck* in 13$^{3}/_{4}$ hrs., viâ Amstetten in 17$^{1}/_{4}$ hrs. (fares 76 fr. 60. 52 fr. 55 c.); ordinary train in 25$^{1}/_{2}$ hrs.

Vienna, see *Baedeker's Austria*. The express trains take 1$^{3}/_{4}$ hr. from Vienna to (47 M.) *Gloggnitz* viâ *Baden* and *Wiener-Neustadt*. — At Gloggnitz (1450 ft.) begins the **Semmering Railway*, the oldest of the great continental mountain-railways, constructed in 1848-53 (best views on the *left*). In the valley flows the green *Schwarzau*. On the left is the three-peaked *Sonnwendstein;* to the W., in the background, the *Raxalp*. At (51 M.) *Payerbach* (1615 ft.) the train crosses the *Valley of Reichenau* by a viaduct 80 ft. high and ascends rapidly on the S. slope of the valley (gradient 1 : 40). Beyond four tunnels it reaches (60 M.) *Klamm* (2290 ft.), with a half-ruined castle of Prince Liechtenstein, on a rocky pinnacle. Far below runs the old Semmering road. The train now skirts the *Weinzettelwand* by a long gallery and reaches (64$^{1}/_{2}$ M.) *Breitenstein* (2530 ft.). Two more tunnels are traversed, and the ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* crossed by lofty viaducts.

After three more tunnels the train reaches (69$^{1}/_{2}$ M.) **Semmering** (2930 ft.), and passes from Austria into Styria by means of the *Semmering Tunnel*, nearly 1 M. long. It then descends rapidly on the N. slope of the *Froeschnitz* to (75$^{1}/_{2}$ M.) *Spital* and (80 M.) *Mürzzuschlag* (2200 ft.; Rail. Restaurant). — The line now follows the picturesque valley of the *Mürz*, containing numerous forges. 85 M. *Langenwang;* 87$^{1}/_{2}$ M. *Krieglach;* 90$^{1}/_{2}$ M. *Mitterdorf*. On the right rises the château of *Pichl*, and beyond the ruins of *Lichtenegg*.

The train makes a wide sweep round the *Wartberg-Kogel*, crossing the Mürz twice, and reaches (95 M.) *Kindberg*, with a castle of Count Attems. — 100 M. *Marein;* 103½ M. *Kapfenberg.*

106½ M. **Bruck** (1595 ft.; *Wintersteiner*), a small town at the confluence of the Mürz and *Mur*, with an old castle, is the junction of the line to *Gratz* and *Trieste* (see *Baedeker's Austria*). On a rocky height to the N. of the station is the ruined castle of *Landskron.*

The Staatsbahn, which we now follow, diverges to the right from the South Railway, crosses the *Mur*, and ascends the narrow valley of that river. Beyond (114 M.) *Niklasdorf* we again cross the Mur and reach (116½ M.) *Leoben* (1745 ft.), the most important town of Upper Styria (7000 inhab.). The train describes a wide circuit round the town, and stops at the (117½ M.) *Staatsbahnhof*, to the S. of the suburb of *Waasen.* It then follows the Mur, passing the château of *Göss* on the left.

125 M. **Sankt Michael** (1955 ft.; **Rail. Restaurant*), at the mouth of the *Liesing-Thal*, is the junction for the line to Selzthal and Amstetten, followed by the 'train de luxe' mentioned at p. 20. — 139 M. *Knittelfeld* (2110 ft.). — 148½ M. *Judenburg* (2380 ft.; Rail. Restaurant), at the base of the *Seethal Alps*, with extensive foundries. — 151½ M. *Thalheim;* 157 M. *St. Georgen;* 160 M. *Unzmarkt.* On the right rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (164½ M.) *Scheifling*, with the château of *Schrattenberg* (r.), the train quits the Mur and ascends to (169½ M.) *St. Lambrecht* (2900 ft.), on the watershed between the Mur and the Drave. It then descends the valley of the *Olsa*, passing (173 M.) *Neumarkt* and (178 M.) *Einoed.*

182½ M. *Friesach* (2090 ft.), an ancient town, commanded by four ruined castles, near the confluence of the Olsa with the *Metnitz.* — The train now enters the *Krappfeld*, the fertile plain of the *Gurk;* to the E. is the *Sau-Alpe*, to the S. rise the *Karawanken.* 185½ M. *Hirt;* 189 M. *Treibach;* 197 M. *Launsdorf* (*Rail. Restaurant). The most interesting of the numerous castles of the Carinthian nobles in this district is **Hoch-Osterwitz*, the property of the Khevenhüller family, 2 M. to the S.W., on a rock 500 ft. high.

From (201½ M.) *Glandorf* (*Rail. Restaurant) a branch-line diverges to Klagenfurt. — 203 M. *St. Veit* (1560 ft.), an ancient town with 3000 inhab., was the capital of Carinthia down to 1519. — The line continues to ascend the valley of the Glan, part of which is marshy. 208½ M. *Feistritz-Pulst.* To the right is the ruin of *Liebenfels;* to the left those of *Karlsberg* and (farther on) *Hardegg.* — 211 M. *Glanegg*, with an old castle. Beyond (217½ M.) *Feldkirchen* we skirt a wide moor and at (223½ M.) *Steindorf* approach the *Ossiacher See* (1600 ft.). 225½ M. *Ossiach;* 229 M. *Sattendorf.* At the S.W. end of the lake is the ruin of *Landskron.*

234 M. **Villach** (1665 ft.; **Rail. Restaurant; Mosser; Post*, etc.), an old town on the *Drave*, with 7700 inhab., the junction of the

lines to Marburg and Franzensfeste, is very picturesquely situated at the base of the *Dobratsch* (7110 ft.).

The train skirts the town towards the S. and crosses the Drave. — 236½ M. *Bad Villach*, with warm sulphur springs. We now cross the *Gail*. 239½ M. *Firnitz;* 243½ M. *Arnoldstein;* 247½ M. *Thoerl-Maglern*. The line then runs along the left side of the *Schlitza Valley* and passes through two tunnels.

251 M. **Tarvis** (2410 ft.; **Rail. Hotel & Restaurant*), where the railway from Laibach joins ours on the left, the chief place in the *Kanal Valley*, consists of *Unter-Tarvis*, in the floor of the valley, ½ M. from the the station, and *Ober-Tarvis*, ¾ M. farther on, with a station of its own, at which the slow trains stop.

Beyond Ober-Tarvis the line gradually ascends. To the left rises the *Luschariberg* (5880 ft.), with a much-frequented pilgrimage-church. — 256 M. *Saifnitz* (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the *Fella*. — 260 M. *Uggowitz*. Near the picturesque *Fort Malborgeth* the Fella is crossed. Beyond (262½ M.) *Malborgeth* the train traverses a rocky ravine, at the end of which lies (266 M.) *Lussnitz*, passes *Leopoldskirchen* on the left, and crosses the *Vogelbach*.

272 M. **Pontafel** (1870 ft.; *Railway Restaurant*), the Austrian frontier-station, where the luggage of passengers arriving from Italy is examined. Pontafel is separated by the rushing *Pontebbana* from—

273½ M. **Pontebba** *(Railway Restaurant)*, the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, traversing the wild ravine of the Fella *(*Valle del Ferro)*, is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train at first descends rapidly along the right bank of the Fella, and then crosses the river by an iron bridge, 130 ft. high, at *Ponte di Muro*. — 278 M. *Dogna*, at the mouth of the valley of that name, at the head of which rises the grand pyramid of the *Montasio* or *Bramkofel* (9030 ft.). — 281 M. *Chiusaforte*, at the entrance of the picturesque *Raccolana Valley*. At (286 M.) *Resiutta* the train crosses the *Resia*. Below (288 M.) *Moggio* the valley of the Fella expands. The bottom of the valley is covered with rubble. A little below (291 M.) *Stazione per la Carnia* the Fella flows into the *Tagliamento*, which here waters an extensive plain.

294 M. *Venzone*. The train traverses the marshy valley of the Tagliamento by an imposing viaduct, ½ M. in length, and then quits the basin of that river, which flows towards the S.W. into the Adriatic Sea. — 298 M. *Gemona-Ospedaletto*, the junction of the new line to Venice viâ Casarsa and Portogruaro (comp. pp. 306, 309); 301½ M. *Magnano-Artegna;* 304 M. *Tarcento;* 306½ M. *Tricesimo;* 310 M. *Reana del Rojale*. — 316 M. **Udine**, see p. 306.

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of *Turin*, *Novara*, *Cuneo*, and *Alessandria*, with 3,233,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pieuve*, instead of the Italian *piovere*, *om* for *uomo*, *cheur* for *cuore*, *sità* for *città*, *rason* for *ragione*, *piassa* for *piazza*. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally understood.

The HISTORY of the country is closely interwoven with that of its

dynasty. The *House of Savoy* (or *Casa Sabauda*), a family of German origin, professing even to trace their descent from the Saxon Duke Wittekind, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1000. *Humbert I.* (d. 1056) is generally regarded as the founder of the dynasty. In 1101 his descendants were created imperial counts of Savoy by Henry IV., and by judiciously espousing the cause of the pope and the emperor alternately, they gradually succeeded in extending their supremacy over Turin, Aosta, Susa, Ivrea, and Nice. *Amadeus VI.* (1343-83), known as the 'Conte Verde' ('green count') from his usual dress, strengthened and extended the power of his house in numerous feuds. *Amadeus VIII.*, raised to the ducal dignity by Emp. Sigismund in 1416, added Geneva, Vercelli, and Piedmont to his possessions, and gave the principality its first legislative code. He was created pope as *Felix V.* (1439-49) by the Council of Basle and died in 1451. — Situated between the two great mediæval powers of France on one side, and Austria and Spain on the other, the princes of Savoy frequently changed sides, and although sometimes overtaken by terrible disasters, they contrived to maintain, and even to extend, their territory. At one period the greater part of the Duchy was annexed to France, but *Emmanuel Philibert* ('Testa di Ferro', 1553-80) restored it to its original extent, being, as regards internal organisation also, its second founder. Under his son *Charles Emmanuel I.* (1580-1630) the Duchy again became dependent on France. From the sons of this prince are descended the elder branch of the family, which became extinct in 1831, and the younger Carignano line, which succeeded to the throne in the person of Carlo Alberto. The following dukes were *Vittorio Amedeo I.* (1630-37), *Francesco Giacinto* (1637-38), *Carlo Emanuele II.* (1638-75), and *Vittorio Amedeo II.* (1675-1730). The last of these, having boldly allied himself with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1703); he obtained Sicily as his reward, which island, however, he was afterwards obliged to exchange for Sardinia (1720), and in 1713 assumed the title of KING, which was subsequently coupled with the name of the latter island. His successors were *Carlo Emanuele III.* (1730-73), and *Vittorio Amedeo III.* (1773-96). After the battle of Turin (1706), in which *Prince Eugene* commanded the Imperialists, the Piedmontese princes directed their attention to Prussia, which served as a model for the organisation of their kingdom. In both countries the military and feudal element preponderated, and both were obliged to succumb to the new powers evolved by the French revolution. *Carlo Emanuele IV.* (1796-1802) was deprived of all his continental possessions by the French in 1798, and restricted to the island of Sardinia, which was protected by the English fleet. *Vittorio Emanuele I.* (1802-21) was at length reinstated in his dominions, with the addition of Genoa, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed in their stead many of the benefits of modern legislation, and high military renown. It is therefore intelligible that the clerical reaction, which set in with the king's return, gave rise to an insurrection which caused the king to abdicate, and which had to be quelled by Austrian troops. His brother *Carlo Felice* (1821-31) adhered faithfully to Jesuitical principles, and lived on the whole in accordance with his motto, 'Non sono re per essere seccato' ('worried'). The older line of the House of Savoy became extinct with this prince, and was succeeded by the collateral line of Carignano (p. 39; 27th April, 1831). *Carlo Alberto* (b. 1798), who had been educated at a French military school, and had headed the insurrection of 1821, was protected by France and Russia against the attempts of Austria to deprive him of his claims to the throne. His own experiences, and the force of circumstances, rendered him an implacable enemy of Austria. With him began the national development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Re Tentenna' (the vacillating), while in 1843 he himself described his position as being 'between the daggers of the Carbonari and the chocolate of the Jesuits'. On 6th Jan., 1848, *Count Cavour* made the first public demand for the establish-

ment of a constitution, and on the 7th Feb. the king, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (26th July). It was reserved for his son *Vittorio Emanuele II.* (b. 1820, d. 9th Jan., 1878) finally to give effect to the national wishes of Italy.

7. Turin, Ital. *Torino*.

Railway Stations. 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. E, 4, 5), a handsome edifice with waiting-rooms adorned with frescoes, and the terminus of all the lines (Rail. Restaurant). — 2. *Stazione di Porta Susa* (Pl. C, 3, 4), the first stopping-place of all the trains of the Novara-Milan line (omnibuses and cabs meet every train). City office at the *Agenzia di Città delle Ferrovie del Mediterraneo*, Via Finanze 9. — Stations of the Steam Tramways: for the *Superga* (p. 33) in the Piazza Castello (Pl. E, F, 2); for *Ciriè-Lanzo* (p. 33) near the Ponte Mosca (Pl. E, 1); for *Stupinigi* (p. 38) in the Via Sacchi, on the W. side of the Central Station; for *Carignano*, see p. 38.

Hotels. *Grand Hôtel de Turin (Pl. b; E, 4, 5), Via Sacchi 10, opposite the central station, with lift and electric light, R., L., & A. 4-7, B. 1½, déj. 3½, D. 5, omn. 1½, pens. from 10 fr.; Bonne-Femme-Métropole-Fedek (Pl. h; E, 2), Via Pietro Micca 3, with lift and electric light; Hôtel de l'Europe (Pl. a; E, 2), Piazza Castello 19, with lift, electric light, and steam heat; Hôtel d'Angleterre et Trombetta (Pl. c; E, 3, 4), Via Roma 31 and Via Cavour 2, déj. 3, D. 4, pens. 10 fr. All these are of the first class. — Albergo Centrale (Pl. g; E, 3), Via delle Finanze 2, with good restaurant, R. 2-2½, L. ½, A. ¾, B. 1¼, déj. incl. wine 3, D. incl. wine 4, pens. 9 fr. — The following are second-class and more in the Italian style: Hôtel Suisse et Terminus (Pl. i; E, 4), Via Sacchi 2, near the central station, R., L., & A. 3-5, B. 1¼, déj. 2½, D. 4¼, pens. 8-10, omn. ½ fr.; Hôtel de France et de la Concorde (Pl. l; F, 2, 3), Via di Po 20; Tre Corone (Pl. m; E, 2), Via Venti Settembre 41; Venezia e Bue Rosso, Via Venti Settembre 70 (Pl. E, 2); Dogana Vecchia (Pl. n; E, 2), Via Corte d'Appello 4, adjoining the Palazzo di Città, R., L., & A. 2½, B. 1 fr., omn. 60 c., well spoken of. — The *Grissini*, a kind of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. xxii).

Restaurants (comp. p. xx). **Cambio*, Piazza Carignano 2, much frequented in the morning, best Italian wines, separate room for smokers; **Parigi*, Via di Po 21; **National*, Via Lagrange 33; *Commercio*, Via Venti Settembre 74, near the Piazza Castello; *Milano*, corner of the Piazza Castello and Via Barbaroux, well spoken of; *Tavella* (Dilei), Via di Po; *Posta*, Piazza Carlo Alberto; *Meridiana*, Via S. Teresa 6 (Vienna beer); *Chalet Russe*, in the Giardino Pubblico (p. 37). — *Vermouth di Torino* (famous), good at *Carpano's*, Piazza Castello 18.

Cafés. *Parigi* (see above); *Londra*, Via di Po 14; *Nazionale*, Via di Po 20; *San Carlo*, Piazza S. Carlo (concert in the evening); *Romano* (p. 26), Galleria Subalpina; *Borsa*, Via Roma 25 (newspapers); *Ligure*, Corso Vitt. Em. II., near the station (concerts); *Tavella* (see above); *Alfieri*, Via di Po. — **Confectioners.** *Romana*, *Baratti & Milano*, Piazza Castello, S. side; *Stratta*, Piazza S. Carlo 7. Chocolate: *Moriondo & Gariglio*, Via Artisti 36. — **Beer Houses** (*Birrerie*; comp. p. xxii). *Dreher*, Piazza Carignano 6; *Voigt*, corner of the Via Botero and Via Pietro Micca; *Birreria della Borsa*, Via dell' Accademia delle Scienze 2; *Birreria Italiana*, Piazza Castello 20.

Cabs (*Vetture, Cittadine*): per drive (*corsa*) 1 fr., at night (12-6 a.m.) 1 fr. 50 c.; first ½ hr. 1 fr., first hour (*ora*) 1 fr. 50 c., each following ½ hr. 75 c., at night 1½, 2, and 1 fr.; hand-luggage, carried inside, free; each trunk 20 c. — Two-horse carriage 50 c. more in each case.

Tramways (horse and electric; fare 10 c., transfer 15 c.) traverse the streets in many different directions (see Plan). The chief centres are Piazza Castello (Pl. E, F, 2), Piazza Emanuele Filiberto ('Porta Palazzo'; Pl. D, E, 1), Piazza dello Statuto (Pl. C, 2), Piazza S. Martino (Pl. C, 3), and Piazza Carlo Felice (Pl. E, 4).

Steam Tramways ply to various points in the more or less immediate neighbourhood; comp. the Italian time-tables.

Post Office (Pl. 48, F 3; for *poste restante* letters, etc.), Via Principe Amedeo 10; branch-office at the Stazione Centrale. — **Telegraph Offices**, Piazza Carlo Alberto (Pl. F, 3) and at the Stazione Centrale.

Booksellers. *Carlo Clausen*, Via di Po 19; *Rosenberg & Sellier*, Via Bogino 3; *F. Casanova*, Piazza Carignano; *L. Roux & Co.*, in the Galleria Subalpina (p. 27). — PHOTOGRAPHS. *Clausen*, see above: *Almann*, Via dell' Accademia Albertina. — NEWSPAPERS: *Stampa*, *Gazzetta del Popolo*, *Gazzetta di Torino*, *Italia Reale*.

Goods Agents. *Giov. Biancotti*, Via Bogino 21; *Fratelli Girard*, Via Cernaia 14. — Stenographer and Type Writer, *Cesare Verona*, 20 Via Carlo Alberto.

Bankers. *Pellegrini & Moris*, Piazza Solferino 6; *De Fernex & Co.*, Via Alfieri 15; *Kuster & Co.*, Via Venti Settembre 54. — **Money Changers.** *Bauer & Borelli*, Via Cavour 10.

Physicians. *Dr. F. Conti*, Corso Oporto 30 (speaks English and French); *Dr. Bergesio*, Via Melchior Gioia 8 (speaks French). — **Dentists.** *J. Bowman* (Amer.), Via Finanze 11; *Martini*, Via Pietro Micca (speaks English); *Garelli*, Via Roma 15. — **Chemists.** *A. Torre*, Via di Po 14; *Farmacia Centrale*, Via Roma 2.

Baths. *La Provvidenza*, Via Venti Settembre 7; *Bagni Cavour*, Via Lagrange 22. Bath 1¼-1½ fr., with fee of 20 c.

Military Music in the Piazza Castello every afternoon (5 p.m.); in summer daily in the old Piazza d'Armi about 6 p.m., during the Corso, and Sun. 2-4 in the Giardino Reale (comp. p. 28).

Theatres. *Teatro Regio* (Pl. 52; F, 2), Piazza Castello, for operas and ballets, with seats for 2500 persons, generally open during Lent and the Carnival only (admission 3 fr., reserved seats 5, poltrone 10 fr.); *Vittorio Emanuele* (Pl. 59; F, 2), Via Rossini 13, for operas, ballets, and equestrian performances, the largest in the city; *Alfieri* (Pl. 56; D, 3), Piazza Solferino, for comedy and operettas; *Carignano* (Pl. 53; E, 3), in the Piazza of that name; *Politeama Goldoni*, Via Maria Vittoria 44; *Teatro Rossini* (Pl. 57; F, 3), Via di Po 24, for plays in the Piedmontese dialect. — *Caffè Romano*, Galleria Subalpina (p. 27), a theatre of varieties, with a separate stage for summer.

British Consul, *Giacinto Cassinis*, Via Bogino 25. — **United States Consul,** *Percy McElrath*, Via Madama Cristina 27.

English Church, Via Pio Quinto 15, behind the Tempio Valdese; service at 10.30 a.m. — Protestant Service in the *Tempio Valdese* (Pl. 18; F, 4) on Sundays, in French at 11, in Italian at 3 o'clock. — *Free Italian Church*, Via Maria Vittoria 27, first floor.

Principal Attractions (1-1½ day): Armoury (p. 28), Picture Gallery (p. 30) and Museum of Antiquities (p. 29), Museo Civico (p. 36), monuments in the Cathedral (p. 33), view from the Capuchin monastery (p. 37).

Turin (785 ft.), Ital. *Torino*, the ancient *Taurasia*, capital of the Taurini, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman *Augusta Taurinorum*, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1720 it was the capital of the Kingdom of Sardinia, and from 1860 to 1865 of Italy. The seat of a university, of an archbishop, and of a military academy, and headquarters of the 1st Italian Corps d'Armée, this great city lies in an extensive plain on the *Po*, which receives the waters of the *Dora Riparia* below the city. The plain

TORINO.

1. *Accademia delle Belle Arti* F.3.
2. " " *Militare* . F.2.
3. " " *delle Scienze* . E.3.
4. *Armeria Reale* . . . . E.2.
5. *Arsenale (Museo Naz.le d'Artiglª)* E.4.
6. *Borsa* . . . . . F.3.
7. *Banca Nazionale* . . . E.3.

Chiese.

8. *Basilica Magistrale* . E.2.
9. *S.Carlo* 9.b *S.Cristina* . E.3.
10. *Cattedrale (S.Giovanni)* E.2.
11. *la Consolata* . . . . D.2.
12. *Corpus Domini* . . . E.2.
13. *S.Francesco di Sales* . E.2.
14. *Gran Madre di Dio* . . H.3.
15. *S.Massimo* . . . . F.G.4.
16. *S.Filippo* . . . . . F.3.
17. *S.Francesco da Paola* F.2.
18. *Tempio Valdese* . . . . F.4.
19. " *Israelitico* . . . F.4.
20. *Galleria dell'Industria Subalpina* . F.2.
21. *Galleria Nazionale* . . E.4.
22. *Mole Antonelliana* . . . G.2.

Monumenti.

23. *d'Azeglio* . . . . . E.4.
24. *All'Esercito Sardo* . . E.2.
25. *Amedeo (Conte Verde)* . E.2.
26. *Cavour* . . . . . F.3.
27. *Carlo Alberto* . . . . F.3.
28. *Emanuele Filiberto* . . E.3.
29. *Duca di Genova* . . D.E.3.
30. *Aless.Lamarmora* . . . D.3.
30b. *Pietro Micca* . . . . D.3.
31. *Garibaldi* . . . . . G.4.
31a. *Crimea* . . . . . H.4.
31b. *Alfonso Lamarmora* . . . F.4.
32. *Gioberti* . . . . . E.F.3.
33. *Lagrange* . . . . . E.4.
34. *Paleocapa* . . . . . E.4.
35. *Siccardi* . . . . . D.2.
36. *del Traforo del Fréjus* . . C.2.
37. *Vittorio Emanuele II.°* . . . D.4.
38. *Ospedale di S.Giov.Battista* . . F.3.

Palazzi.

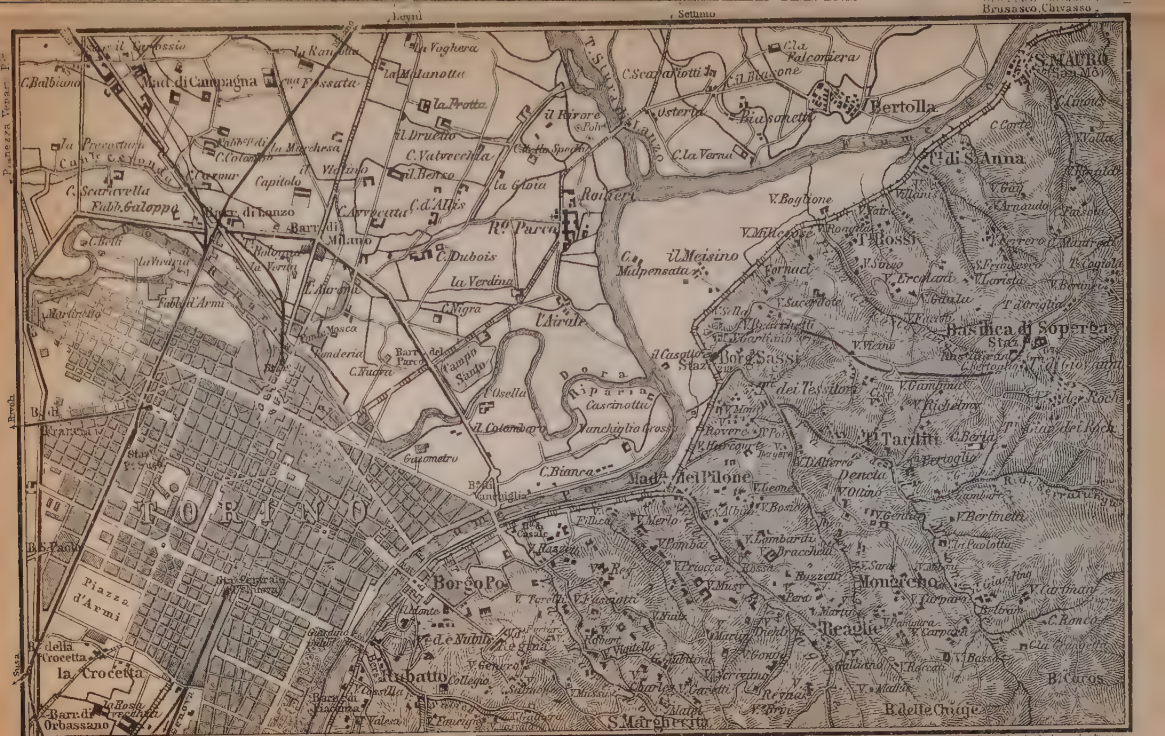
39. *Carignano* . . . . . F.3.
40. *di Città (Municipale)* . E.2.
41. *del Duca di Genova (Chiablese)* E.2.
42. *Madama* . . . . . E.2.
43. *Corte d'Appello (già Senato)* . D.2.
44. *Cavour* . . . . . F.4.
45. *Reale* . . . . . E.2.
46. *della Cisterna (Duca d'Aosta)* F.3.
47. *delle Torri (Porta Palatina)* . E.2.
48. *Posta e Telegrafi (Ufficio centle)* . F.3.
49. *Prefettura* F.2. 50. *Questura* . E.2.
51. *Università e Biblioteca* . . . F.2.

Teatri.

52. *Regio* . . . . . F.2.
53. *Carignano* . . . . . E.3.
54. *Gerbino* . . . . . G.3.
55. *Nazionale* . . . . . F.4.
56. *Alfieri* . . . . . D.3.
57. *Rossini* . . . . . F.3.
58. *Scribe* . . . . . F.2.
59. *Vittorio Emanuele* . . . . F.2.
60. *Balbo* . . . . . F.4.
61. *d'Angennes (Marionette)* . F.3.
62. *Museo Civico (Arte antica)* . . F.2.
63. " " *(Arte moderna)* . . D.4.
64. " *Industriale* . . . . . F.3.
65. *Istituto Tecnico* . . . . . E.4.

A
B
C
D
Milano
Corso Regª Margherita
Corso Regina
Borgo S. Donato
Via Pinelli
Via Cibrario
Stazione (Rivoli)
Corso Principe Oddone
Corso Principe Eugenio
Barriera di S.Rocchetto
Barriera di Francia
Via Susa
Via Grigliana
Via Duchessa Jolanda
Rivoli
Docks e Dogana
Cittadella Caserma
Piazza Venezia
Corso Vinzaglio
Corso Oporto
Via Verdi
Via Cernaia
Via Bertola
Via Arsenale
Via Cavour
Via Lagrange
Via Accademia
Via Maria Vittoria
Via Principe Amedeo
Via Principe Tommaso
Via Bogino
Via Barbaroux
Via Alfieri
Via Carlo Alberto
Via Cappuccini
Via Cottolengo
Via Pietro Micca
Via Garibaldi
Via Milano
Via Roma
Via Nizza
Via Torino
Via Sacchi
Via Bertola
Via Ospedale
Via Cernaia
Via Assietta
Via Magenta
Via Sant'Ottavio
Via Stampatori
Via Bellezia
Via Bligny
Via Bonelli
Via Bellezia

Ponte Mosca
E
F
G
H
Campo santo
Colombaro
Barriera di Vanchiglia
Gasometro
Corso Regina Margherita
Giardino Zoologico
Giardino Reale
Piazza Reale
Castello
Via della Zecca
Via Po
Piazza Vittorio Emanuele
Ponte Vittorio Emanuele
Via Nizza
Via Ospedale
Via Principe Amedeo
Via Maria Vittoria
Via Carlo Emanuele
Via Roma
Via Pietro Micca
Via Milano
Via Torino
Via Cernaia
Via Bertola
Via Andrea Doria
Via Bellezia
Via Cavour
Via Lagrange
Via Principe Tommaso
Via Madama Cristina
Via Principe Eugenio
Via Principe Amedeo
Via Vittorio Emanuele
Via Gioberti
Via Berchet
Via Sacchi
Via Bogino
Via Accademia Albertina
Via Rossini
Via Massena
Via Bonelli
Via Quintino Sella
Via Cernaia
Via Principe Tommaso


TORINO
Borgo Po
Madonna del Pilone
Borgo Sassi
Basilica di Soperga
S. MAURO
Bertolla
Madonna di Campagna
Regio Parco
Il Meisino
Il Mossi
Il Tarditi
Regie
Monterosso
Rubatto
Barriera di Orbassano
la Crocetta
Piazza d'Armi
Dora Riparia
Stura
Po
Chieri
Settimo
Brusasco, Chivasso
Pianezza, Venaria, Lanzo

of the Po is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (hill of the Capuchins, p. 37; Superga, p. 38). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence seriously impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population now numbers upwards of 340,000, including the suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses *(Isole)*, long, broad, straight streets *(Vie)*, spacious squares, and numerous gardens. Its history explains this. The plan of the old town, with slight variations, is ascertained to be the same as that of the colony founded by the Emperor Augustus. It formed a rectangle of 2210 ft. in length, and 1370 ft. in breadth, and is now intersected by the Via Garibaldi, which runs between the Piazza Castello and the Via della Consolata. It had four principal gates, of which the *Porta Palatina*, to the N. (in the Palazzo delle Torri, p. 33), still exists. The whole town was comprised within this circumference until in the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1536, and finally the siege of 1706 cleared away most of the old buildings, and gave the town its present appearance. The fortifications were demolished by the French in 1801, and the citadel had to give place to the railway in 1857.

The spacious Piazza Castello (Pl. E, F, 2) forms the centre of the town. From this point the busiest streets diverge: *Via Roma*, *Via Pietro Micca*, *Via Garibaldi*, *Via dell' Accademia delle Scienze*, and the broad and handsome Via di Po, leading to the bridge over the Po, and flanked by arcades *(Portici)*, containing shops. The *University* in the Via di Po, see p. 35. — In the S.E. angle of the Piazza Castello is the *Galleria dell' Industria Subalpina* (Pl. 20; F, 2), built in 1874, containing the Caffè Romano (p. 25). The other end of this arcade is in the Piazza Carlo Alberto (p. 29).

The **Palazzo Madama** (Pl. 42; E, 2), the ancient castle, a lofty and cumbrous pile in the centre of the Piazza Castello, is the only mediæval structure of which Turin boasts; it was erected by William of Montferrat, when master of the town towards the end of the 13th cent., and was restored at the beginning of the 15th cent. by Lodovico d'Acaja. It owes its present name to Maria, mother of King Victor Amadeus II., who as Dowager Duchess *('Madama Reale')* occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side, from a design by *Juvara*. The two original towers on the E. side are still standing; two others on the W. side, one of which contains an observatory, are concealed by the façade. From 1848 to 1860 the palace was the meeting-place of the Sardinian Senate, and it now contains several institutions. — In front of it stands a *Monument to the Sardinian Army* (Pl. 24), by *Vinc. Vela*, erected by the Milanese in 1859.

At the N.W. corner of this piazza is the church of *San Lorenzo*, with a peculiar dome, and destitute of façade, by *Guarini* (1687).

On the N. side of the Piazza Castello rises the **Palazzo Reale,** or *Royal Palace* (Pl. 45; E, 2), a plain brick edifice begun in 1646. The palace-yard is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace (admission free), in a niche near the staircase, is an equestrian statue of *Duke Victor Amadeus I.* (d. 1637); the statue is of bronze, the horse in marble; below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel Philibert by *Varni*, and Carlo Alberto by *Vela*. The royal apartments are shown daily, 9-3.

The S.E. wing of the palace contains the *Royal Armoury (*Armería Reale;* Pl. 4, E 2), entered from the arcade of the Prefettura (Pl. 49, E F 2; last door to the left); admission (11-3) by tickets obtained (gratis) on the landing of the first staircase. The collection, which is on the second story, is very choice. Catalogue 5 fr.

In the centre of Room I *(Rotonda)* are a bronze statuette of Napoleon I., the sword he wore at the battle of Marengo, a quadrant he used when a young officer, two French regimental eagles, and two kettle-drums captured at the battle of Turin in 1706. Numerous models of modern weapons; in a cabinet near the window, Prussian helmets; then, Japanese and Indian weapons and armour. A cabinet on the right contains gifts presented to Victor Emmanuel by Italian towns, a sword presented by Rome in 1859, a gilded wreath of laurel by Turin in 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre, the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848-49 over the cabinets. In a cabinet to the left of the entrance is a tiny MS. of the Koran, in tolerable preservation. — The long Hall *(Galleria Beaumont)* contains, on the right, a gigantic suit of armour worn at the Battle of Pavia by an equerry of Francis I. of France; beyond it, in front of the chimney-piece, a choice and very valuable collection of 32 battle-axes, a sword executed by *Benvenuto Cellini (?)*, and some finely ornamented helmets of the 15th and 16th centuries. Under glass, a *Shield by *Benvenuto Cellini* (?), embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. The finest suits of armour are those of the Brescian family Martinengo, three on the left and one on the right. Adjacent is an ancient rostrum in the form of a boar's head, found in the harbour at Genoa. At the end of the hall are the armour of Prince Eugene, the saddle of Emp. Charles V. in red velvet, and the beautiful armour of Duke Emmanuel Philibert. On the right, under glass, the sword of St. Maurice, the scimitar of Tippoo Sahib, etc. In the cabinet A are Roman weapons, helmets, and the eagle of a legion. In the cabinet F, at the top, the sword of the Imperial General Johann von Werth (d. 1652), bearing a German inscription in verse.

On the floor below is the Royal Library of 60,000 vols. and 2000 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 15th and 16th cent., drawings by *Leonardo da Vinci* (*Portrait of himself; see p. 125), *Fra Bartolommeo*, *Correggio*, *Gaudenzio Ferrari*, etc. — A staircase ascends hence to the valuable *Collection of Coins*, trinkets, enamels, carved ivory, etc., in a small room adjoining the Armoury.

The **Palace Garden** (*Giardino Reale;* Pl. E, F, 2), entered from the arcade opposite the Palazzo Madama, is open on Sun. and festivals, between 1st July and 1st Oct., 1-5 o'clock (military music; p. 26). Fine view of the Superga. — The *Cathedral* adjoins the palace on the W. (see p. 33).

In the Piazza Carignano, a little to the S. of the Piazza Castello, rises the **Palazzo Carignano** (Pl. 39; F, 3), with a curious brick façade, erected by *Guarini* in 1680. The Sardinian Chamber of Deputies met here from 1848 to 1859, and the Italian Parliament from 1860 to 1864. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1864-71 by *Bollati* and *Ferri*.

The palace now contains the Natural History Collections formerly in the Academy (open to the public daily, except Mon., 1-5). The collection is divided into the *Zoological and Comparative Anatomy Section* and the *Palaeontological, Geological, and Mineralogical Section*. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palæontological division contains a fine collection of fossil mollusca from the tertiary formations, and the skeletons of a gigantic armadillo (*Glyptodon Clavipes*) from Rio de la Plata, a *Tetralophodon Avernensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano, in front of the palace, stands the finely-executed marble statue of the philosopher and patriot *Vincenzo Gioberti* (Pl. 32; 1801-52), by *Albertoni*, erected in 1859.

The Piazza Carlo Alberto (Pl. F, 3) contains a bronze monument of *King Charles Albert* (Pl. 27), designed by *Marocchetti*. The pedestal stands on four steps of Scottish granite; at the corners are four colossal statues of Sardinian soldiers; above are four female figures, representing Martyrdom, Freedom, Justice, and Independence. — The Galleria Subalpina (p. 27) runs off this piazza.

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the **Palazzo dell' Accadēmia delle Scienze** (Pl. 3; E, 3), formerly the Jesuit College, erected by *Guarini* in 1679. On the Ground Floor, to the right, are Egyptian, Roman, and Greek sculptures (key kept on the first floor), on the First Floor smaller antiquities; on the Second Floor (98 steps) the picture-gallery. Both collections are open daily 10-4 (in summer 10-3); adm. to each 1 fr.; on Sundays and holidays 10-2, gratis.

Museum of Antiquities (*Museo Egizio e di Antichità Greco-Romane*). — Halls I & II: Egyptian statues and late Greek works found in Egypt; large Egyptian sphinxes, figures of idols and kings, sarcophagi, reliefs. The finest figures are the colossal statue of Seti II., in red sandstone; the red granite statue of Amenophis II.; a smaller statue of the same monarch in black granite; a small white figure of Amosis; and the black Statue of Ramses II., above which is an inscription in honour of the celebrated French Egyptologist Champollion. — We now enter the Gallery of Græco-Roman sculptures, to the left. 1st Section: Statues of Jupiter, Marsyas, and Olympus, Youth (restored as Mercury), Hercules killing the snakes, a good torso, four figures placed round a column, bearing the name of Protys the sculptor. Minerva, over lifesize. Amazon (in green basalt; freely restored). — 2nd Section. On the floor, Mosaics from Sardinia, representing Orpheus and a lion, goat, and ass, probably the animals listening to him. — 3rd Section: Tombstones, inscriptions, architectural fragments. On the window-wall, Etruscan cinerary urns (some of them with traces of painting), busts, and reliefs; below the first window, fragment of a fine relief (youth in a chariot with four horses), probably a Greek work.

The Small Antiquities are on the *First Floor*. In the *1st Room* are mummies, papyrus writings, scarabæi, trinkets, vases, porcelain statuettes, and terracottas, many of which are Græco-Roman. The *2nd Room* on the right contains a papyrus with fragments of the annals of Manetho

(a list of the kings of Egypt down to the 19th dynasty), discovered by Champollion; the 'Book of the Dead', edited by Lepsius, etc. A door in the narrow wall leads into a small room containing Cyprian antiquities, and two Assyrian reliefs, the heads of a king and a eunuch. — A passage to the left of the 1st Room contains small Egyptian antiquities; in the middle, the *Tabula Iliaca* found in the pontificate of Paul III.

Beyond, on the *left*, is a room containing Græco-Roman vases; on the *right* are two rooms with small antiquities, most of them found in Piedmont. The first room is devoted to the prehistoric period; the second contains Roman works: fine bronzes, a Silenus, a tripod, *Athena in the type of the Parthenos of Phidias; reliefs in silver; glass, including several curious vessels in the shape of birds.

The ***Picture Gallery** (*Pinacotēca*), on the second floor, is important for the study of *Macrino d'Alba* (1460-1510) and his pupil *Defendente Deferrari*, and of *Gaudenzio Ferrari* (1471?-1546), who was inspired by Leonardo and influenced by the Umbrian school (Nos. 46 and 51). *Sodoma* (1480-1549), who originally belonged to the Lombard school, is well represented by three pictures. *Lorenzo di Credi's* (1459-1537) Madonna, No. 115, of his best period, shows that he was influenced by Leonardo. Among numerous and important works of the old Netherlandish school are: 188. *Petrus Cristus;* 202. *Memling;* 274. Sketch by *Rubens;* 17, 264, 279, 288 by *Van Dyck*. (Catalogue 4 fr.).

I. Room. Princes of the House of Savoy: 1. *Horace Vernet*, King Charles Albert; 3. *Clouet* (?), Charles III.; 5. *J. van Schuppen*, Prince Eugene; 7. *Italian School* (16th cent.), Emanuel Philibert when a boy; *17. *Van Dyck*, Prince Thomas; 19. *Flemish School* (17th cent.), Charles Eman. II. and his sister Iolanthe.

II. Room. 21. *Barnaba da Modena*, Madonna (1370); *Macrino d'Alba*, 23. St. Francis receiving the stigmata, *26. Madonna and saints (1498); 27. *Gandolfino*, Assumption and saints (altar-piece, 1494); 31, 33. *Macrino d'Alba*, Altar-wings with St. Louis of Toulouse and SS. Peter, Paul and Bonaventura; *Defendente Deferrari*, 35. Betrothal of St. Catharine, 36. Madonna with SS. Michael and Barbara (on the predella of the ancient frame, the Legend of St. Barbara), 38. Saints; *Ger. Giovenone*, *39. The widow Buronzo with her two children recommended to the Madonna by SS. Abondius and Dominic (1514), 40. Madonna enthroned with saints.

III. Room. 42. *Bern. Lanini*, Pietà (1558); *Gaudenzio Ferrari*, 43. Visitation, 44. God the Father, *46. St. Peter and donor, 48 Joachim driven from the Temple, 49. Madonna enthroned and two saints, 50. Crucifixion (an early work in distemper), 51. Lamentation.

IV. Room. 54. *Gius. Giovenone*, Resurrection of Christ; 55. *Pietro Francesco* and *Gerol. Lanini*, Assumption; *Sodoma*, 56. Holy Family, 58. Lucretia; *Ottaviano Cane*, 61. Betrothal of St. Catharine (1543), 64. Madonna with SS. John the Baptist and Bernard of Siena; 62. *Bern. Lanini*, Madonna and saints (1564); *63. *Sodoma*, Madonna enthroned with SS. Jerome, John the Evang., Lucia, and Catharine; 65. *Bern. Lanini*, Madonna with SS. Antonius Abbas, Sebastian, Rochus, and John the Baptist.

V. Room. Piedmontese masters of the 17th and 18th cent.: *Guglielmo Caccia, Giov. Migliara, C. A. van Loo*, etc.

VI. Room. *Fra Angelico da Fiesole*, 103, 104, Adoring angels, 105. Madonna; *Studio of Sandro Botticelli*, 106. Triumph of Chastity, 109, 111. Madonnas, 113. Tobias with the three angels; 112 *Franciabigio*, Annunciation; *115, 116. *Lor. di Credi*, Madonnas; 117. *Ant.* and *Piero Pollajuolo*, Tobias and the archangel Raphael; 122, 123 *Bronzino*, Eleonora da Toledo and her husband Cosimo I. of Medici; 125. *Andrea del Sarto*, Madonna; 126. *Daniele da Volterra*, Beheading of John the Baptist; 131. *Bald. Peruzzi*, Design of a façade; 132. *Crist. Allori*, Jacob's dream.

VII. Room. *Borgognone*, 134. St. Ambrose preaching, 135. Madonna;

140. *Giov. Pedrini*, SS. Catharine and Peter Martyr; 141. *Paolo da Brescia*, Madonna and four saints (triptych, 1459); 144. *Timoteo Viti* (? more probably *School of Perugino*; forged signature), Madonna; 145. After *Raphael*, Portrait of Pope Julius II. (p. 490); *146. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); 148. *Franc. Penni*, Good copy (1518) of Raphael's Entombment in the Palazzo Borghese at Rome (1518); *Clovio*, 149. 'Il Santissimo Sudario' (comp. p. 33), 150. Book-cover with Scenes of the Passion; 153. *Garofalo*, The boy Jesus in the Temple; 154. *Mazzolino*, Madonna and saints; *155. *Franc. Francia*, Entombment (1515); 157. *Giov. Bellini*, Madonna (ruined by retouching); 161. *Titian*, St. Jerome (a late work); 162. *Gregorio Schiavone*, Madonna; 163. *Mantegna*, Madonna and saints (much retouched); 165. After *Titian*, Pope Paul III.

VIII. Room. *167. *Donatello* (or *Desiderio da Settignano*), Madonna (marble relief); 168. *Studio of the Della Robbia*, Adoration of the Infant Saviour (terracotta relief). — 169-186. Porcelain-paintings by *Constantin* of Geneva.

IX. Room. Exhibition of designs of old masters. — Then a dark corridor.

X. Room. 187. *John van Eyck* (?), St. Francis receiving the stigmata; 188. *Petrus Cristus*, Madonna; *189, 190. *Rogier van der Weyden*, Visitation, with portrait of the donor; 192. *Flemish Master of the Female Half-figures*, Crucifixion (triptych); 193. *School of Hieron. Bosch*, Adoration of the Magi; *202. *H. Memling*, The Passion of Christ; 218. *Teniers*, The painter's wife; 223. *Sallaert*, Procession; 231. *Teniers*, Rustic musicians; 234. *Jan Brueghel*, Landscape.

XI. Room. 261. *Teniers*, Card-players; *264. *Van Dyck*, Children of Charles I. of England; 274. *Rubens*, Sketch of his apotheosis of Henry IV. in the Uffizi; 279. *Van Dyck*, Infanta Clara Eugenia of Spain; 288. *Van Dyck*, Holy Family; 292. *Fyt*, Still life; 296. *Snyders*, Breakfast.

XII. Room. 303. *H. Holbein*, Portrait of Erasmus (a copy); 313, 318. *Angelica Kaufmann*, Sibyls; 315 *Netscher*, Scissors-grinder; 320. *Velazquez*, Philip IV. of Spain; 322. *Ribera*, St. Jerome.

XIII. Room. 330. *N. Poussin*, St. Margaret; 334, 335. *Coypel*, The painter Van Loo and his wife; 338. *P. Mignard*, Louis XIV. on horseback; 343, 346. *Claude Lorrain*, Landscapes; 352. *Bourguignon*, Battle; 360. *Mad. Vigée-Lebrun*, Portrait.

XIV. Room. 382. *Engelbrechtsen*, Crucifixion (triptych); 363. *Mostaert*, Lute-player; *G. Dou*, 375. Portrait, 377. Girl at a window 379. *Frans van Mieris*, Portrait of himself (1659); 392. *B. Fabritius*, Dismission of Hagar (?); 393. *Rembrandt*, Old man asleep (an early work); 395. *Mytens* and *Steenwyck*, Charles I. of England; *Wouverman*, 402. Battle, 404. Horse-market; *406. *Paul Potter*, Cattle (1649); *412. *Saenredam*, Interior of a synagogue, the figures by *A. van Ostade*; 419, 420. *De Heem*, Fruit and flowers.

XV. Room. Landscapes of the Dutch school, by *Jan Griffier*, *Herman Saftleven*, etc.

XVI. Room. 464. *Giov. Battista Crespi*, SS. Francis and Carlo Borromeo adoring the Madonna; *465. *Caravaggio*, Lute-player; 469. *Orazio Gentileschi*, Annunciation; 474. *Sassoferrato*, Madonna; 477. *Gaspard Poussin*, Landscape; 478. *Carlo Dolci*, Madonna; 479. *Carlo Maratta*, Archangel Gabriel; 482. *Sassoferrato*, Madonna della Rosa; 483. *G. Poussin*, Landscape.

XVII. Room. 489, 4 5, 500, 509. *Franc. Albani*, The four Elements; 491. *Guercino*, St. Francesca Romana; 4 2, 493. *Albani*, Sa'macis and the Hermaphrodite; 497. *Guercino*, Return of the Prodigal Son; 501. *Gius. Crespi*, St. Nepomuk in the confessional; 505. *Guido Reni*, John the Baptist; 513. *Guercino*, Madonna.

XVIII. Room. 534. *Guercino*, Ecce Homo; 548. *Strozzi*, Homer.

XIX. Room. 561, 562. *Andrea Schiavone*, Mythological scenes; 564. *Paolo Veronese*, Danae; 567. *Ant. Badile* (master of P. Veronese), Presentation in the Temple; 569, 570. *Schiavone*, Mythological scenes; 572. *P. Veronese*. The Queen of Sheba before Solomon; 573. *Girolamo Savoldo*, Holy Family; 582. *School of P. Veronese*, Finding of Moses; 577. *Bonifazio II.*, Holy Family.

XX. Room. *580. *P. Veronese*, Mary Magdalen washing the Saviour's feet; 582, 585. *Bern. Belotto*, Views of Turin; 587. *Jac. Bassano*, Cupid at the forge of Vulcan; 590. *Canaletto*, Piazzetta in Venice.

XXI. Room. Battles of Prince Eugene, by *Huchtenburgh* and others.

Opposite the Academy, to the E., is the large church of *San Filippo* (Pl. 16; F, 3), erected by Guarini in 1679, and restored by Juvara in 1714. The portico in front is a later addition. The church contains pictures by Guercino, Solimena, and others.

The neighbouring Piazza San Carlo (Pl. E, 3), 587 ft. long and 264 ft. wide, is embellished with an equestrian ***Statue of Duke Emmanuel Philibert** (Pl. 28), in bronze, designed by *Marocchetti* (1838). The relief on the W. side represents the Battle of St. Quentin; that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy; the duke as '*pacem redditurus*' is in the act of sheathing his sword. — The two churches on the S. side of the piazza are San Carlo (Pl. 9) and Santa Cristina (Pl. 9b), both founded at the beginning of the 17th cent., with façades of later date: that of S. Cristina by Juvara (1718); that of S. Carlo, in Baveno granite, an imitation of Juvara's, added in 1836. S. Carlo contains a monument of the condottiere Francesco Maria Broglia, ancestor of the French family of Broglie. The high-altar-piece is by Morazzone.

The Via Roma leads from the Piazza S. Carlo to the N. to the Piazza Castello (p. 27), and to the S., passing the *Galleria Nazionale* (Pl. 21; E, 4), built by Camillo Riccio in 1889, to the Piazza Carlo Felice (p. 35) and the railway-station; to the E. the Via Maria Vittoria, with the *Pal. della Cisterna* (Pl. 46, F 3; at the corner of the Via Carlo Alberto), the residence of the Duke of Aosta, leads to the Piazza Carlo Emanuele Secondo (see below). — In the Via dell' Ospedale is the *Exchange* (Pl. 6; F, 3), and adjoining it is a *Museo Industriale Italiano* (Pl. 63; open on week-days 10-12 and 2-4, on Sun. and holidays 12.30-4, gratis). Farther on is the large *Ospedale di San Giovanni Battista* (Pl. 38; F, 3).

The Ajuola Balbo (Pl. F, 3, 4), behind the hospital, is adorned with a monument to *Daniele Manin* (d. 1857; comp. p. 250), by Vela, and with statues of *Cesare Balbo* (d. 1853), the minister and historian, by Vela, and of the Piedmontese general *Bava*, by Albertoni. — To the N.E. are the grounds of the Piazza Cavour (Pl. G, 3), with a bust of the Sardinian statesman, the *Marchese Pes di Villamarina*, by Tabacchi. — Farther on, in the direction of the Piazza Maria Teresa (Pl. G, 3), is a monument, by Butti, to *Gen. Guglielmo Pepe* (d. 1853), the gallant defender of Venice in 1849. — A few paces to the S., in the Via Mazzini, stands the domed church of **San Massimo** (Pl. 15; F, G, 4), built in 1845-54 by *C. Sada*. The façade is adorned with figures of the Evangelists, and the interior contains good modern frescoes and some statues by Albertoni.

The Piazza Bodoni (Pl. F, 4), to the S.W. of the Ajuola Balbo, is adorned with an equestrian statue, in bronze, by Sperati (1891), of *General Alfonso La Marmora* (d. 1878), whose reputation, made in the Crimea and the war of 1859, was somewhat dimmed by his less successful appearance in the war of 1866.

In the centre of the Piazza Carlo Emanuele Secondo (Pl. F, 3), commonly called the 'Piazza Carlina', rises the imposing ***Monument of Cavour** (Pl. 26), 48 ft. high, by *Giov. Dupré*, erected in 1873. Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa

in libero stato'. The pedestal is adorned with allegorical figures of Justice, Duty, Policy, and Independence; the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. — A memorial tablet at Via Cavour, No. 8, marks the house (Pl. 44; F, 4) in which Count Camillo Cavour was born in 1810 (d. 1861).

Adjoining the Pal. Reale (p. 28) on the W. is the **Cathedral** (*San Giovanni Battista;* Pl. 10, E 2), erected on the site of three earlier churches in 1492-98 by *Meo del Caprino* of Florence; it is in the Renaissance style, with a marble façade. The upper part of the tower dates from 1648.

The **Interior** consists of nave, aisles, and transept, with octagonal dome. Over the W. portal is a copy of Leonardo's Last Supper (p. 127). Over the second altar on the right are small pictures, blackened with age, by *Deferrari* (not Dürer). Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the ***Cappella del Santissimo Sudario** or *della Santissima Sindone* (open during morning mass till 9 o'clock; reached by 37 steps to the right of the high-altar), constructed in the 17th cent. by the Theatine monk *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. This is the burial-chapel of the Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures to the memory of illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1580), 'restitutor imperii', by Marchesi; *Prince Thomas* (d. 1656), 'qui magno animo italicam libertatem armis adseruit nec prius dimicare destitit quam vivere', by Gaggini; *Charles Emmanuel II.* (d. 1675), by Fraccaroli; *Amadeus VIII.* (d. 1451), by Cacciatori. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario* or *Santissima Sindone*, a part of the linen cloth in which the body of the Saviour is said to have been wrapped.

From the Piazza S. Giovanni we pass to the W. through the Via della Basilica to the Via Porta Palatina, which leads (N.) to the **Palazzo delle Torri** (Pl. 47; E, 2), a Roman gateway with two mediæval towers (or, according to others, a Lombard building of the 8th cent.), now fitted up as a drawing-school. In the same street, to the S. of the cathedral, is the church of **Corpus Domini** (Pl. 12; E, 2), erected in 1610 by *Ascanio Vittozzi*, on the site of a chapel built in 1543 to commemorate a miracle of the Host (1521). — In the adjacent church of *Santo Spirito*, dating from 1610, Rousseau, an exile from Geneva, at the age of 16, became a Roman Catholic in 1728, but he again professed Calvinism at Geneva in 1754.

The **Palazzo di Città** (Pl. 40; E, 2), or town-hall, containing a library, was erected by *C. E. Lanfranchi* in 1669. The Piazza in front is adorned with a monument to *Amadeus VI.* (Pl. 25), the '*Conte Verde*' (p. 24), conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group designed by *Palagi* in 1853. The marble statues in front of the Palazzo of (l.) *Prince Eugene* (d. 1736; by Simonetta) and (r.) *Prince Ferdinand*

d. 1855; by Dini), Duke of Genoa and brother of Victor Emmanuel II., were erected in 1858; that of *King Charles Albert* (d. 1849), by Cauda, in the colonnade to the left, was erected in 1859; that of *King Victor Emmanuel II.* (d. 1878), by Vela, to the right, in 1860. Opposite these statues are memorial tablets referring to the events of their reigns.

The Via Milano leads hence to the N. to the church of *S. Domenico* (14th cent.; containing a Madonna and St. Dominic by Guercino), and the Via Corte d'Appello to the W. to Piazza Savoia (Pl. D, 2), in which rises an obelisk (Pl. 35), 75 ft. in height, commemorating the abolition of ecclesiastical jurisdiction by the minister Siccardi in 1850. — The Via della Consolata leads hence to the church of —

La Consolata (Pl. 11; D, 2), formed by the union of three churches, now a building in the baroque style, erected by *Guarini* in 1679, and decorated by *Juvara* in 1714. The chapel to the left below the dome contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel (both of whom died in 1855), by Vela, erected in 1861. The church contains a highly revered Madonna. The campanile belonged to the convent of S. Andrea (9th century). — The column of the Madonna in the adjoining piazza, erected in 1835, commemorates the cessation of the cholera.

A little to the N.E., and intersected by the Corso Regina Margherita, lies the Piazza Emanuele Filiberto (Pl. D, E, 1), adjoined on the S. by the Piazza Milano, and on the N. by the Piazza dei Molini. To the N. of the latter runs the Via al Ponte Mosca, with the station of the Ciriè-Lanzo railway (p. 39) on the left, and on the right the church of *S. Gioachino*, a basilica in the Lombard style, with a campanile 150 ft. high erected in 1876-82 by Count Ceppi. — The street then crosses the *Dora Riparia* by the *Ponte Mosca*, a handsome bridge of one arch, constructed in 1830, and affording a fine view of the Superga and of the Graian Alps.

From the Piazza Castello the Via Garibaldi leads to the Piazza dello Statuto (Pl. C, 2), with the huge **Mont Cenis Tunnel Monument**, by *Tabacchi* (1879): the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers, *Sommeiller*, *Grattoni*, and *Grandis*.

From the Via Garibaldi we proceed to the S. by the Corso Siccardi to the **Giardino della Citadella** (Pl. D, 2, 3), where statues were erected in 1871 to *Brofferio* (d. 1866), poet and orator, and opposite, in 1873, to the jurist *G. B. Cassinis*. — Farther on, at the corner of the Via della Cernaia, in front of the former citadel, is a monument by Gius. Bogliani (1834) in memory of *Pietro Micca* (Pl. 30b; D, 3), the heroic 'soldato minatore', who at the sacrifice

of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a column bearing a bust of *Al. Borella*, the author, and in the Via della Cernaia rises the statue of *General Alex. La Marmora* (d. 1855 in the Crimea), by Cassano (1867). — A marble tablet above the gateway of the citadel commemorates the Italian soldiers who fell in Africa in 1887.

In the Piazza Solferino, to the E. of the citadel, rises an equestrian statue of *Duke Ferdinand of Genoa* (Pl. 29, D E 3; comp. pp. 33, 34), by Balzico (1877); and the gardens of the piazza contain monuments of *General Gerbaix de Sonnaz*, by Dini, and the historian *Giuseppe La Farina*, by Auteri-Pomar.

To the S.E. of the Piazza Solferino, in the Via dell' Arsenale, stands the **Arsenal** (Pl. 5; E, 4), founded in 1659 and containing the *Museo Nazionale d'Artiglieria* (adm. daily, except Sun.), a collection of ordnance of every description from the 14th cent. to the present day. — In the Via S. Secondo, the continuation, to the S., of the Via dell'Arsenale, rises the church of *San Secondo*, completed in 1882 in the Lombard style, with a campanile 170 ft. high.

In front of the imposing *Central Station* (p. 25; Pl. E, 4, 5) extends the Piazza Carlo Felice, with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio*, patriot, poet, and painter (d. 1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones: the *Piazza Paleocapa* to the W., with the statue of the minister of that name (Pl. 34), and the *Piazza Lagrange*, on the E., with the statue of L. Lagrange, the mathematician (d. 1813 at Paris; Pl. 33).

The broad Corso Vitt. Emanuele II. leads to the W. to the *Piazza Vittorio Emanuele Secondo* (Pl. D, 4), with the monument of the king (Pl. 37; finished in 1899). To the S. of the Piazza, Corso Siccardi 30, is the **Museo Civico** (*Arte Moderna;* adm. daily 9-4, 50 c.; Thurs., Sun- and holidays 12-3, free).

Modern paintings and sculptures. In the vestibule, marble sculptures: Dante, by *Vela;* Eve, by *Fantacchiotti;* Crucifixion of Eulalia, by *Franceschi* of Naples. Among the pictures, the water-colours by *Bossoli* in the last room (VIII.), illustrating the events of 1859-61, should be noticed.

To the E. of the Piazza Carlo Felice the Corso leadst o the *Waldensian Church* (*Tempio Valdese;* Pl. 18, F 4; see p. 40), the first Protestant church built at Turin after the establishment of religious toleration in 1848. A few paces farther on, also to the right, rises the church of *San Giovanni Evangelista*, built by Count Mella in 1882 in the Romanesque style. — *Giardino Pubblico*, see p. 37.

A little to the S.W. of the Waldensian church, at the corner of the Via S. Anselmo and the Via Pio Quinto, is the *Synagogue* (Pl. 19; F, 4, 5), in the Moorish style (1881). — In the Piazza Saluzzo, to the S.W., is the church of *Santi Pietro e Paolo*, with a Byzantine façade (1865).

In the Via di Po (p. 27), which leads to the S.E. from the Piazza Castello, on the left, is the **University** (Pl. 51; F, 2), erected in

1713 from designs by the Genoese *Ricca*, with a handsome late-Renaissance court. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to *Carlo Emanuele III.*, and to *Vittorio Amadeo II.* (at the entrance), both by the brothers Collini; to *Prof. Riberi* (d. 1861), by Albertoni; to *Dr. L. Gallo* (d. 1857), by Vela; to *Prof. Timermans* (d. 1875), by Tabacchi; and to *Pescatore*, the jurist, by Dini. On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emmanuel I. The *University Library*, now the *Biblioteca Nazionale* (open to the public every week-day, 9-5 in summer, and 9-4 and 7-10 in winter; closed in Sept.), numbers 250,000 vols. and contains valuable Aldine editions and manuscripts from Bobbio. The University (founded in 1404) has at present 200 teachers and 2500 students.

No. 6, to the right in the Via dell' Accademia Albertina, is the **Accademia Albertina di Belle Arti** (Pl. 1, F 3; shown on week-days, 10-4; gratuity 50 c.), founded in 1652, and transferred hither in 1833. It contains a small collection of pictures, many being copies. Among the best are: 126. *Quinten Matsys* (?), Head of Christ; 140, 141. *Fra Filippo Lippi*, Four saints (wings of altar-piece); 218. *Giovenone*, Adoration of the Child. Also numerous *Cartoons by *Gaudenzio Ferrari* and *Lanini*, and a cartoon of Leonardo's Madonna with St. Anna by an artist of the *Lombard School* (copy of the picture in the Louvre).

The Via Montebello, the next cross-street, leads to the so-called **Mole Antonelliana** (Pl. 22, G 2; adm. 50 c.), begun in 1863 as a synagogue by *Antonelli* (d. 1888) and completed by the city in 1878-89 as a *Museo del Risorgimento Italiano*, in memory of Victor Emmanuel II. It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several rows of columns; its height to the head of the gilded statue (13 ft. high) at the top is 538 ft. (Washington Obelisk 555 ft.). The dome is striking from its bold disregard of the ordinary technical rules of construction. The hall beneath the dome is 84 ft. square and upwards of 300 ft. high, and contains three galleries one above the other.

In the Via di Gaudenzio Ferrari, No. 1, is the **Museo Civico** (*Arte Antica;* Pl. 62; F, 2), containing the civic collections (adm. gratis on Sun., Thurs., and holidays, 12-3; on other days, 9-4, fee 50 c.).

Ground Floor. Early sculptures, early mediæval relief of the Madonna, terracottas, wood-carvings of the 16th cent., a model of the Bucintoro (p. 288). — First Floor. 1st Room. Paintings by *G. Honthorst*, *Jan Victors*, *Dom. Olivero*. — 2nd Room. Paintings by *Bugiardini*, *Sassoferrato*, *Ant. Vivarini*: **Polidoro da Caravaggio*, Shield of Giov. Maria della Rovere, painted in 1512 by order of Pope Julius II. The central case contains illuminated manuscripts; missal of Card. Dom. della Rovere (15th cent.); statutes of the town of Turin. — 3rd Room. Furniture, clocks, instruments. — Second Floor. 4th Room. Inlaid woodwork, iron and brass works. — 5th Room. Weapons, bronzes, medals, plaquettes, church utensils, locks, keys. — 6th Room. Enamels, precious stones, stained-glass, glass vessels, clocks. — 7th Room. Rich collection of Eglomisés (painted glass, 14th-18th cent.).

— 8th Room. Ceramic ware of foreign countries (porcelain from Dresden, Berlin, Sèvres, and Vienna). — 9th Room. Italian ceramic ware. — 10th Room. Sculptures in marble, stucco, ivory, and wood. Six pieces of sculpture from the tomb of Gaston de Foix (p. 121), by *Bambaja*. — 11th Room. Textiles. — 12th Room. Embroideries; costumes. — 13th and 14th Rooms. Furniture; wood-carvings. — 15th Room. Choir-stalls from the abbey of Stafarda. — 16th and 17th Rooms. Furniture of the 17th and 18th centuries.

The Via di Po (p. 35) ends at the large Piazza Vittorio Emanuele (Pl. G, 3), on the other side of which is the handsome *Ponte Vittorio Emanuele Primo* or *Ponte in Pietra* (Pl. G, H, 3), crossing to the Gran Madre di Dio (see below). From the S. side of the piazza the *Corso Lungo Po*, adorned with a *Monument of Garibaldi* (Pl. 31; G, 4) by Tabacchi (1887), leads up the river to the *Ponte Maria Teresa* or *Ponte in Ferro* (Pl. G, 4), the suspension-bridge at the E. end of the Corso Vitt. Emanuele II. (p. 35), and to the Giardino Pubblico.

A favourite promenade is the **Giardino Pubblico** or *Parco del Valentino* (Pl. G, 4, 5), on the left bank of the Po (several cafés), above the iron bridge. It comprises the *Botanical Garden*, and the royal château *Il Valentino*, a turreted building of the 17th cent., now occupied by the *Polytechnic School (Reale Scuola d' applicazione per gli Ingegneri)*. In the court is a bronze statue of *Quintino Sella*, the scholar and statesman, by Ces. Reduzzi (1894). On the S. side of the garden is a model of a *Castle of the 15th cent.* (open 9-12 and 2-6; adm. 1 fr., on Thurs., Sun., and holidays 50 c.) with its dependent village, erected for the exhibition of 1884 (restaurant). — In the adjacent Corso Massimo d'Azeglio are several scientific and medical institutions connected with the university.

On the *Right Bank* of the river, a little beyond the Ponte in Ferro (see above), stands the *Crimean Monument* (Pl. 31a; H, 4), by Luigi Belli (1892), a large granite pyramid, with bronze reliefs and marble figures of Victory, a Bersagliere, and a sailor, erected to commemorate the war of 1855-56.

The Via Moncalieri leads from the chain-bridge to the left, along the bank of the river, to (5 min.) the **Monte dei Cappuccini** (Pl. H, 3, 4; 955 ft. above the sea, 164 ft. above the Po), a wooded hill rising almost directly from the river and ascended by a cable-tramway (return-fare 15 c.). At the top are an old Capuchin church and a well-equipped station of the Italian Alpine Club (open when the flag is flying; adm. 25 c.), with maps and other collections, and commanding a noble view. The hill was fortified down to 1802.

The *View (best by morning-light) embraces the river, city, plain, and the chain of the Alps in the background, prominent among which are (right) the snowy peaks of Monte Rosa (15,215 ft.), the Gran Paradiso (13,780 ft.), and Monte Levanna (11,975 ft.); towards the N.W. is the Rocciamelone (11,604 ft.), concealing Mt. Cenis; then, to the left, the valley of Susa (p. 2), the Sagra di S. Michele (p. 3) on a conspicuous hill; farther to the S.W. Monte Viso (12,670 ft.).

Near the Monte dei Cappuccini, opposite the Ponte in Pietra (see above), stands the large domed church of **Gran Madre di Dio** (Pl. 14; H, 3), erected by *Ferd. Bonsignore* in 1818 in imitation of

the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups flanking the steps represent Faith and Charity. The lofty columns of the portico are monoliths of granite. — In front of the church rises a *Monument of Victor Emmanuel I.* (d. 1824), by Gaggini. — A few hundred yards farther on is the *Villa della Regina*, now a school for the daughters of officers who have fallen in battle.

The **Cemetery** *(Campo Santo)*, 1½ M. to the N.E. of Turin, on the Chivasso road (open 10-4 in winter in fine weather; in March, April, Sept., and Oct. 9-6; in summer 8-12 and 2-7), is reached from the Ponte delle Benne by a shady avenue (steam-tramway from the Piazza Emanuele Filiberto, see p. 26). The front part of the cemetery is enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with domes. In the front section, to the left by the wall, is the tomb of *Silvio Pellico* (d. 1854); in the other section we observe the names of *D'Azeglio*, *Bava*, *Broffferio*, *Gioberti*, *Pepe*, *Pinelli*, and other eminent Italians.

The ***Superga**, or *Soperga* (2205 ft.; comp. Map, p. 25; tramway from the Piazza Castello to the village of *Sassi* in ½ hr. (30 or 25 c.); thence to the top by cable-tram in 20 min.; no change of carriages in the case of *treni diretti*; fares 1 fr. 95, 1 fr. 45 c.), is well worthy of a visit. The Superga, the royal burial-church, a handsome edifice with a portico, and crowned with a dome, is conspicuously situated on a hill to the E. of Turin. The church, a votive offering dedicated by Victor Amadeus II., the first king of Sardinia, on the occasion of the raising of the siege of Turin in 1706 (p. 24), was erected in 1717-31 from designs by *Juvara*, and consecrated in 1749. The interior (closed 12-2) contains a room hung with indifferent portraits of all the popes. At the entrance to the burial-vault is the Archangel Michael contending with the Devil, a marble group by *Carlo Finelli* (1842). Splendid *View of the Alps, especially from the dome, the ascent of which is recommended. — *Ristorante della Funicolare*, déj. 3, D. with wine 4 fr., well spoken of (also bedrooms); *Alb.-Ristorante Regno d'Italia; Nuovo Ristorante Belvedere.*

To the S. of Turin, on the line to Genoa (R. 11a), lies **Moncalieri** (steam-tramway from the Piazza Castello), a pleasant little town of 10,000 inhab., picturesquely situated on a chain of hills, and commanding a superb view. On a height above the village is the royal *Château* (10th cent.), in which Victor Emmanuel I. died in 1824. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the Plebiscite of Tuscany by Baron Ricasoli in 1860', is interesting from its numerous portraits (fee ½-1 fr.). A horse-tramway runs to the château from the terminus of the steam-tramway.

About 6 M. to the S.W. of Turin (steam-tramway, see p. 26) lies **Stupinigi**, a large royal hunting-château, erected from designs by Juvara in the reign of Charles Emmanuel III., with a beautiful and extensive park (*'Albergo del Castel Vecchio*, at the back of the château, moderate).

Another steam-tramway (p. 26) connects Turin with **Carignano**, a town with 4300 inhab. and several fine churches, situated on the highroad to

Nice. *San Giovanni Battista* was erected by Count Alfieri; *Santa Maria delle Grazie* contains a monument to Bianca Palæologus, daughter of Guglielmo IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — Carignano, with the title of a principality, was given as an appanage to Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., from whom the present royal family is descended. — Steam-tramway to *Carmagnola*, see p. 47.

8. The Alpine Valleys to the West of Turin.

a. From Turin to Ceresole Reale. To (28 M.) *Cuorgnè*, railway in 2 hrs. (fares 3 fr. 40, 2 fr. 15 c.). The trains start at the Stazione di Porta Susa (p. 25). The most important intermediate stations are (22 M.) *Rivarolo (Canavese)* and (26 M.) *Valperga*, the latter commanded by the (1¼ hr.) *Santuario di Belmonte* (2380 ft.; view), founded by King Arduin, Margrave of Ivrea, in 1010, restored in 1300, and now occupied by Observantist monks. — From *Cuorgnè* (1350 ft.; Alb. della Corona Grossa; Café-Restaurant de Paris; omn. to Locana 1½ fr.; one-horse carr. to Noasca 16, two-horse 27 fr.; carr. from the Grand Hôtel at Ceresole Reale meet the morning train) a road ascends to the W. through the valley of the Orco *(Val Locana)* viâ (3½ M.) *Ponte Canavese* (1443 ft.; Alb. del Valentino), a picturesque little town at the mouth of the Val Soana, *Locana* (2025 ft.; Corona Grossa; Tre Pernici; Cervo), and *Perebecche* to (20 M.) *Noasca* (3480 ft.; *Alb. Reale, R., L., & A. 3½, déj. 2½, D. 3¾ fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. — A bridle-path (mule 6 fr.) leads from Noasca through the wild gorge of the Orco (the '*Scalari di Ceresole*') to (2 hrs.) —

Ceresole Reale (4905 ft.; **Grand Hôtel*, R., L., & A. from 3½, B. 1¼, déj. 3, D. 4, pens. 12 fr.; *Antico Stabilimento; Alb. Levanna; Alb. della Galisia; Bellagarda*, well spoken of), a village with 300 inhab., situated in a wide valley at the N.E. base of the four-peaked *Levanna* (11,875 ft.), and frequented as a summer resort for its chalybeate spring.

Excursions (guide 5-6 fr. per day, mule and driver 10 fr.). Viâ *Grosso* and through fine fir-woods to the (1 hr.) *Alpi Crusionay* (5706 ft.), the (1 hr.) *Alpi Liet*, and the (25 min.) *Laghetti della Bellagarda* (7340 ft.), on the N.E. slopes of the *Monte Bellagarda* (9642 ft.). — Viâ *Frera* to the (2 hrs.) *Lago di Dres* (6830 ft.), affording a fine view of the Levannetta (11,280 ft.). — From the (½ hr.) *Parrocchia* (p. 54) to the (2½ hrs.) *Alpi di Nel* and the *Lago di Nel* (7800 ft.), at the foot of the vast Nel Glacier. — Over the *Col de Nivolet* to *Val Savaranche* (with ascent of the Gran Paradiso) and *Villeneuve* (Aosta), see p. 53; to *Cogne*, see p. 57.

b. From Turin to Lanzo, 20 M., railway in 1¼ hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the Via al Ponte Mosca (Pl. E, 1; p. 34). — 4½ M. *Venaria Reale*, with ruins of a royal hunting-château destroyed by the French Republicans, at the influx of the *Ceronda* into the *Stura*. The train crosses both streams and ascends the valley of the latter. — 8 M. *Caselle;* 13 M. *Cirié*, with a Gothic church of the 13th century. — 20 M. **Lanzo Torinese** (1770 ft.;

Posta; Europa; Rail. Restaurant), prettily situated on a hill, with a ruined castle, and surrounded with villas.

Lanzo is the best starting-point for excursions in the three Valleys of the Upper Stura. The southernmost of these is the *Valle di Viu*, through which a road leads to the village of *Viù* (2475 ft.). — In the middle is the *Valle d'Ala*, which diverges from the N. or chief valley at *Ceres* (2310 ft.) and contains the villages of *Ala di Stura* (3545 ft.) and *Balme* (4785 ft.). Between the two villages is the fine waterfall of the *Gorgia di Mondrone*. — Through the northernmost, or *Val Grande*, a road ascends viâ *Chialamberto* (2805 ft.) and *Groscavallo* (3615 ft.) to *Forno Alpi Graie* (3935 ft.), at the base of *Monte Levanna* (11,875 ft.). — An interesting excursion may also be made to the valley of the *Tesso*, and to the loftily situated *Santuario di Sant' Ignazio* (3030 ft.; 1½ hr.). The *Ponte del Roc*, which crosses the Stura near Lanzo with an arch of 120 ft. in width, was built in 1378. — See C. Ratti's '*Da Torino a Lanzo e per le Valli della Stura*' (Casanova, Turin).

c. From Turin to Susa. — To (28 M.) *Bussoleno* by the Mt. Cenis Railway (1-1¾ hr.), see pp. 3, 2. — From Bussoleno a short branch-line (4½ M. in 17 min.; fares 95, 65, 45 c.) runs to **Susa** (1625 ft.; *Sole*, well spoken of), a small and ancient town, the Roman *Segusio*, picturesquely situated on the right bank of the Dora. A garden on the W. side of the town contains a Triumphal Arch, 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8 to Augustus. There are also a few other Roman relics. The church of *San Giusto* dates from the 11th century. On the opposite bank of the Dora rises the ruined castle *La Brunetta*.

d. From Turin to Torre Pellice, 34½ M., railway in 2¼ hrs. (fares 5 fr., 3 fr. 75, 2 fr. 50 c.). — The train diverges from the Genoa line (p. 45) at *Sangone* and turns to the S.W. — 15½ M. *Airasca*, whence a branch runs to Saluzzo (22½ M.; passing Moretta, p. 41).

24 M. **Pinerolo**, Fr. *Pignerol* (1312 ft.; *Campana; Cannon d'Oro*), a town with 12,000 inhab., an old cathedral, and a monument to Gen. Brignone by Tabacchi.

A steam-tramway runs hence to *Cavour* and *Saluzzo* (see p. 41). Cavour lies at the foot of the *Rocca*, an isolated granite cone rising 530 ft. above the plain, the once fortified top of which commands a fine view of the Alps. From the 17th cent. onwards it was the seat of the now extinct counts of Cavour. — Another steam-tramway runs from Pinerolo to *Perosa*, in the Val Chisone, and thence to *Perrero* and *Fenestrelle*.

29½ M. *Bricherasio* (branch-line to Barge, see p. 41); 33 M. *Luserna*. — 34½ M. **Torre Pellice**, Fr. *La Tour* (1920 ft.; *Ours*, well spoken of; *Lion d'Or; Pens. Bel-Air, Pens. Suisse*, both well spoken of, pens. 6 fr.), a town of 2800 inhab. and the capital of the Waldensian Valleys.

The Waldensian Valleys (*Vallées Vaudoises*), adjoining the French frontier, were the home of those well-known Protestant communities (about 25,000 souls) who were formerly so cruelly persecuted and who have resided here for upwards of six centuries. The language of the valleys is French. After Torre Pellice the chief settlements are *Luserna* (see above), *Villar*, and *Bobbio Pellice* (all three in the valley of the Pellice); *Angrogna*, in the beautiful valley of thes ame name to the N. of Torre Pellice; *San Germano*, in the Val Chisone; and *Perrero* (see above), in the Val Germanasca.

e. From Turin to Crissolo. Railway to (37½ M.) *Barge* in 2⅓ hrs. (5 fr. 75, 4 fr. 25, 2 fr. 85 c.). — Our line diverges to the S. at (29½ M.) *Bricherasio* (p. 40) from that to Torre Pellice and runs viâ (32 M.) *Campiglione* and (35 M.) *Bagnolo Po* to (37½ M.) *Barge*, with 2100 inhabitants. — From Barge a road leads to (3 M.) *Paesana* (see below) and up the valley of the Po to (9½ M.) *Crissolo*, Fr. *Crussol* (4580 ft.; Alb. del Club Alpino; guide, Claudio Perrotti).

Crissolo is the starting-point for the ascent of **Monte Viso** (12,608 ft.), the highest summit of the Cottian Alps (not recommended to any but experts; guide 20 fr.). We follow the bridle-path leading to the W. to the *Col de la Traversette* (9770 ft.) as far as the (2 hrs.) *Pian del Re* (6625 ft.; small inn), near the sources of the Po. Thence we proceed to the S., across the *Passo delle Sagnette* (9760 ft.), to the (3½ hrs.) *Rifugio Quintino Sella* of the Club Alpino Italiano (9840 ft.), in the *Val delle Forciolline*. From this point we reach the summit by a stiff climb of 4 hrs. up the S. face. The summit commands a splendid panorama, embracing Mont Blanc and Monte Rosa on the N. — From the Col de la Traversette to *Abriès*, see *Baedeker's South-Eastern France*.

9. From Turin to Ventimiglia viâ Cuneo and Tenda.

116 M. Railway to (55 M.) *Cuneo* in 2¼-3 hrs. (fares 9 fr. 95 c., 7 fr., 4 fr. 50 c.); thence to (20 M.) *Limone* in 1½ hr. (fares 3 fr. 65, 2 fr. 55, 1 fr. 65 c.). The railway from Limone to Ventimiglia is not yet finished, but it is expected to be open as far as Tenda before the end of 1898. In the meantime a Post Omnibus runs twice daily (3 and 8 p.m.) from Limone to (41 M.) *Ventimiglia* in 12 hrs. (in the reverse direction in 15 hrs.; fare 5 fr.). One-horse carr. from Limone to Tenda 7-10 fr., carr. and pair from Tenda to Ventimiglia 25 fr. — Beyond Tenda the road runs for some distance through French territory, so that the custom-house formalities have to be undergone twice.

From Turin to (18 M.) *Carmagnola*, see p. 47. — 24 M. *Racconigi*, with a royal château built in 1570, restored in 1834, and once the favourite residence of Carlo Alberto (d. 1849); the park was laid out in 1755 by Le Nôtre. — From (28 M.) *Cavallermaggiore* branch-lines run E. to (8 M.) Bra (p. 48) and W. to (10 M.) Moretta (p. 40). — 32 M. **Savigliano** *(Corona)*, a town of 10,000 inhab., on the *Macra*, with ancient fortifications. The principal church contains paintings by *Mulinari* (1577-1640), a native of the town, surnamed *Carraccino*, as an imitator of the Carracci.

From Savigliano a branch-line (10 M., in ½ hr.; fares 1 fr. 85, 1 fr. 30, 95 c.) runs to **Saluzzo** (1197 ft.; *Corona Grossa*), capital of the province (formerly marquisate) of that name, with 19,700 inhab., the seat of a bishop, with flourishing trade and industries. The higher part of the town affords a fine survey of the Piedmontese plain. A monument was erected here in 1868 to *Silvio Pellico*, the poet (d. 1854), author of 'Le Mie Prigioni' and the tragedy of 'Francesca da Rimini', who was born at Saluzzo in 1788 and expiated his patriotic efforts by ten years' imprisonment in S. Margherita, the Doges' Palace (see p. 265), and the Spielberg at Brünn. — Railway to *Airasca*, see p. 40. Tramway to *Turin*, p. 26; to *Pinerolo*, p. 40; to *Venasca;* and to *Revello*, where there is an ancient copy of Leonardo's Last Supper (p. 127), with variations. From Revello a road ascends the valley of the Po to (7½ M.) *Paesana* and *Crissolo* (see above).

From Saluzzo to Cuneo, 20½ M., railway in 1¼-1½ hr. (fares 3 fr. 75, 2 fr. 65, 1 fr. 70 c.). The intermediate stations are insignificant.

36 M. *Genola*. — 40 M. **Fossano** *(Rail. Restaurant)*, with 8000 in-

hab., situated on a hill on the left bank of the *Stura*, seat of a bishop, has an academy and mineral baths (branch-line to Mondovì, p. 45). — 44 M. *Maddalena.* — 47 M. *Centallo*, a picturesque place with remains of mediæval fortifications. — 50 M. *San Benigno di Cuneo.*

55 M. **Cuneo,** or *Coni* (1722 ft.; **Alb. Superga*, unpretending; *Barra di Ferro*, well spoken of; *Stella d'Oro*), the capital of a province, with 20,000 inhab., lies on a view-commanding hill at the confluence of the *Stura* and the *Gesso*. After the battle of Marengo the fortifications were converted into shady promenades, which afford splendid views of the Maritime Alps, of Mte. Viso (p. 41; N.W.), and the Besimauda (p. 45; S.E.). In the Piazza Vitt. Emanuele a monument to *Giuseppe Barbaroux*, by Dini, was erected in 1879. The *Franciscan Church* is in the Gothic style (13th cent.). Pleasant walk to the *Madonna degli Angeli*, at the confluence of the streams.

From Cuneo to the *Certosa di Val Pesio* and to *Mondovì*, see pp. 44, 45: to *Saluzzo*, see p. 41. — Steam Tramway from Cuneo, viâ *Caraglio*, to *Dronero*, situated to the N.W. in the Maira valley; and also to *Borgo San Dalmazzo* (see below).

The railway to Limone at first traverses a plain covered with groves of chestnuts. 60 M. *Boves.*

63 M. **Borgo San Dalmazzo** *(Tre Galli; Delfino)*, a small town with 2500 inhab., is overlooked by the church of *Madonna del Monserrato* (view).

From Borgo S. Dalmazzo a delightful excursion may be made to the Upper Valley of the Gesso (diligence daily in summer as far as the Bagni di Valdieri). — The road ascends along the left bank of the Gesso to (6 M.) *Valdieri* (2485 ft.; Corona Grossa), a village with 1400 inhab., which is the starting-point for an ascent of the *Monte l'Arp* (6000 ft.), an excellent point of view. — Beyond Valdieri a road leads to the left to (3½ M.) **Entraque** (2958 ft.; **Angelo*, unpretending; *Moro*), a village of 1700 inhab., finely situated in a lateral valley. From this point excursions (guides obtainable) may be made to the *Bousset Valley*, through which a road ascends to (7 M.) a waterfall 1280 ft. high; to (2½ hrs.) the *Lake of Rovina* (5117 ft.) and on, past a picturesque waterfall, to the (4½ hrs.) mountain-lake of *Brocan* (6578 ft.; chalet of the I. A. C., with rfmts. in summer), with a magnificent environment, a good starting-point for an ascent of the *Punta dell' Argentera* (4 hrs.; see below) and other mountain tours; to the top of the *Bec d'Orel* (8145 ft.; *View); and to (6 M.) the royal hunting-lodge of *San Giacomo* (good road through beech-woods). From S. Giacomo bridle-paths lead to the glacier-filled head of the valley at the *Monte Clapier*, and across the *Colle delle Finestre* to (8 hrs.) *St. Martin-Vésubie* (see *Baedeker's South-Eastern France*). — The main road continues to ascend the Gesso valley. About 8 M. above Valdieri, in a sequestered upland valley, lie the **Bagni di Valdieri** (4410 ft.), with eight warm sulphur springs (100-156° Fahr.) and a well-equipped hotel (season, June 25th to Sept. 30th; pens. 8-10 fr.). The splendid situation attracts many other guests beside the patients. To the E. lies a fine beech-forest. To the W. a pleasant excursion may be made into the *Vallasco Valley*, with its royal shooting-box. The chief mountain-ascent is that of the **Punta dell' Argentera* (10,883 ft.; 6 hrs., recommended to experts only; guide 12 fr.), the highest of the Maritime Alps, the splendid panorama from which includes the plain of the Po and the Tyrolese Alps on the N.E., the Alps of Dauphiny on the W., the coast of Provence on the S.W., from the lower valley of the Var to the Islands of Hyères, and Corsica on the S. The ascent of the **Monte Matto* (10,130 ft.) is fatiguing though not difficult (5 hrs.; guide 10 fr.).

Another road connects Borgo S. Dalmazzo with the UPPER VALLEY OF THE STURA, a tributary of the Tanaro (diligence to Bagni di Vinadio in summer). The capital of this fair valley, known to the Romans as the *Vallis Aurea* on account of its fertility, is (10½ M.) *Demonte* (2550 ft.; Alb. Garibaldi), an industrial place with 2400 inhab., pleasantly situated in an open part of the valley. Above Demonte the valley contracts. The next villages are (17 M.) *Vinadio* (3020 ft.; Alb. d'Italia), picturesquely situated and encircled by strong fortifications, *Sambuco*, and *Argentera* (Fr. *Argentière*), with the Italian custom-house. [For the route over the *Col de Larche* or *Col de l'Argentière* to *Larche* and *Barcelonnette*, in France, see *Baedeker's South-Eastern France*.] — A road to the left, halfway between Vinadio and Sambuco, leads to the high-lying **Bagni di Vinadio** (4363 ft.), situated in a lateral valley, 7 M. to the S.W. of Vinadio, and possessing a hotel (pens. 7½-9 fr.) and eight hot sulphur-springs (86-144° Fahr.), similar to those of Valdieri (p. 42). A pleasant excursion may be made hence to the (1 hr.) hamlet of *Callieri*, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the *Becco d'Ischiatòr* (9860 ft.; 5 hrs.), reached by passing the lakes of the same name, and from the *Monte Tinibras* (9950 ft.); but the ascent in each case is fatiguing (guide 12 fr.).

63½ M. *Roccavione.* The train enters the valley of the *Vermenagna*, enclosed now by wooded heights, now by precipitous limestone cliffs. Numerous tunnels. — 65 M. *Robilante;* 70 M. *Vernante.* We pass through a long loop tunnel and across a lofty viaduct. Fine but fleeting retrospect (r.) of Mte. Viso.

75 M. **Limone** (3285 ft.; *Posta, Europa*, plain), the present terminus of the railway, lies in an open stretch of the valley, at the N. base of the *Col di Tenda*. — Post-Omnibus to Ventimiglia, see p. 41 (to Nice, see p. 44). Ascent of the *Besimauda*, see p. 45.

The old road over the fortified heights of the **Col di Tenda,** or *di Cornio* (6263 ft.), where the Maritime Alps (W.) terminate and the Ligurian Alps (E.) begin, is now closed to ordinary traffic. The new road, constructed in 1883, penetrates the Tenda by means of a tunnel, about 1½ M. long, which first gradually ascends and then descends (N. entrance 4330 ft., S. entrance 4196 ft.). From the central point both ends are visible. The road then descends through the valley of the *Roja*, which reaches the sea at Ventimiglia, to the (9 M.) foundries of *Vievola*, where the main tunnel of the railway, 5 M. long, is to emerge. Farther on we pass through a ravine, enclosed by curious sandstone rocks, and reach —

11 M. (from Limone) **Tenda** (2675 ft.; *Alb. Nazionale, Lanza, Croce Bianca, Cannon d'Oro*, all plain), a picturesque little town with 2000 inhab., overhung by precipitous walls of rock. Fragments of the castle where *Beatrice di Tenda* was born (comp. p. 134) stand on a rock here.

Excursions (guides) may be made from Tenda through the *Urno Wood* to (4 hrs.) the top of the *Monte Ciagore* (7525 ft.), which commands a view extending to the sea; to the N.E., through the picturesque valley of the *Rio Freddo* and over the (4 hrs.) *Colle dei Signori* (refuge-hut), to the top of the *Cima di Marguareis* (8690 ft.), the highest summit of the Ligurian Alps (*View).

We now descend through a narrow rocky valley to —

14 M. **San Dalmazzo di Tenda** (2250 ft.; Italian custom-house),

situated amid luxuriant groves of chestnut, with several villas and an old Carthusian abbey, fitted up as a hotel and hydropathic (open from mid-April to the end of Oct., pens. 8 fr.; Engl. Ch. service). Some interesting caves have recently been discovered in the vicinity.

About 2 M. to the E. of S. Dalmazzo lies *Briga* (2500 ft.; Hôtel de la Source, well spoken of), in the valley of the *Levenza*, with an interesting church. A little to the S. is the pine-forest of *Piné*. — A bridle-path leads to the W. to (3 hrs.) **Santa Maria Maddalena** (5110 ft.; good accommodation), in the attractive *Val di Casterino*, surrounded by larch-woods. Excursions (guides) may be made from this point past the old silver and lead mine of *Valmaria*, once worked by the Saracens, to the wild *Valle dell' Inferno*, strewn with huge blocks of rock and containing 14 small lakes, and on to (3 hrs.) the *Meraviglie* (7218 ft.), rocks of slate inscribed with rude drawings of unknown antiquity; to the (5 hrs.) top of the **Monte Bego* (9425 ft.), which commands a splendid view of the Alps, Nice, and the Riviera (ascent fatiguing but not difficult): and to the three large mountain-lakes of **Valmasca*, which lie in a rocky solitude, one above another, the largest (2½ hrs.; toilsome walk) at a height of 7675 ft. at the foot of the snow-clad *Mte. Ciaminejas* (9556 ft.).

Near the (17 M.) French frontier the valley contracts to the **Gola di Gaudarena*, one of the most imposing gorges of the Alps, so narrow at places as barely to leave room for river and road between the perpendicular rocks (1200-1300 ft.). — At (19 M.) *Fontana* (Fr. *Fontan*, 1424 ft.), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on *Saorgio* (Fr. *Saorge*), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1792, commands the road. Adjacent is a large monastery.

At (24 M.) *La Giandola* (1250 ft.; Hôtel des Etrangers; Poste), situated in a green valley at the foot of bare cliffs of slate, the roads to Nice and Ventimiglia part company.

The Road to Nice (38 M.; post-omnibus from Limone once daily in 18 hrs.) leads over the *Col di Brouis* (2748 ft.) to *Sospello*, Fr. *Sospel* (1175 ft.; Hôtel Carenco, mediocre), and then over the *Col di Braus* (4230 ft.) to *L'Escarène* (Ital. *Scarena*). Finally we descend along the *Paillon*. — Comp. *Baedeker's South-Eastern France*.

The road to Ventimiglia follows the picturesque valley of the Roja, passes the little town of *Breglio* or *Breil*, with the ruined castle of *Crivella*, and regains Italian soil (custom-house). It then threads two tunnels, below the rocky nest of *Piena*, built about 1300 ft. above the floor of the valley, and farther on traverses the villages of (31½ M.) *San Michele* and (33½ M.) *Airole*.

41 M. *Ventimiglia*, see p. 92.

10. From Cuneo to Bastia *(Turin, Savona)*.

22½ M. Railway in 1¼ hr. (fares 4 fr. 10, 2 fr. 85, 1 fr. 35 c.).

Cuneo, see p. 42. — From (5 M.) *Beinette* an omnibus runs daily (5.45 p.m.; fare 1 fr.) in summer to the secularized *Certosa di Val Pesio*, which lies about 10 M. to the S.

The Certosa di Pesio, in the lonely and romantic *Val Pesio*, was founded in 1173, and is now a *Hydropathic and pleasant health-resort

open from June 1st to the end of Sept. (pens. from 8 fr.). An excursion may be made hence to the *Sources of the Pesio*, in a rocky ravine below the steep N. side of the *Cima di Marguareis* (p. 43). The Certosa is also the starting-point for the ascent of the *Colla Piana* (6825 ft.), with its large Alps, and of the **Besimauda* or *Bisalta* (7880 ft.), a ridge of gneiss rising abruptly from the plain and commanding a splendid view of the valley of the Po and the Ligurian Alps (mule-path, 4 hrs.; descent to Limone, see p. 43).

Several unimportant stations are now passed.

17 M. **Mondovì** (**Tre Limoni d'Oro*), a town of 8700 inhab., was the seat of a university from 1560 to 1719. In the *Breo*, or lower and industrial part of the town, is a statue (Piazza del Municipio) of Senator Giovanni Garelli (1825-71). A wire-rope railway ascends to the *Piazza*, or upper part of the town, with the Palazzo Vescovile, the Cathedral (15th cent.), and monuments to the Marchese Sambuy and Francesco Beccaria, the physicist (1716-81). The *Belvedere* (1873 ft.), with its Gothic tower, commands a fine view of the Alps.

From Mondovì a tramway runs to (20 min.) the ***Santuario di Vico**, a huge domed structure, erected in 1596-1736 from the plans of *Ascanio Vittozzi*. It contains the tomb of Charles Emmanuel I. (p. 24), and there is a marble statue of the same monarch, by Della Vedova (1891), in front of the church.

From Mondovì a road (omn. 50 c.) ascends the valley of the *Ellero*, passing the *Cappella dell' Annunziata*, to (1½ M.) *Villanova Mondovì* (inn), a picturesque little town on the slope of the *Monte Calvario* (2410 ft.; view). About 1¼ M. to the W. of Villanova, and reached from the Cuneo-Beinette road by a steep zigzag path in a few minutes, is the ***Grotta dei Dossi**, an interesting stalactite cavern, rendered accessible in 1893 (adm., May-Oct., 1 fr.; excursion-parties from Mondovì in summer at fixed rates). Various fantastic names are attached to different parts of the cave, an exploration of which takes about 2 hrs. — About 12 M. to the S., in the *Valle di Corsaglia*, is the **Grotta di Bossèa**, which is also lighted with electricity and repays a visit. It is reached by carr. in 3¼ hrs., viâ the Cappella dell' Annunziata (see above) and *Frabosa Soprana*.

From Mondovì to Fossano (p. 41), 15 M., railway in 1¼ hr. (fares 1 fr. 80, 1 fr. 30 c.); to *San Michele*, steam-tramway in ¾ hr.

22½ M. *Bastia*, on the railway from Turin to Savona, see p. 48.

11. From Turin to Genoa.

a. Viâ Alessandria and Novi.

103 M. Railway in 3¼-7 hrs. (fares 18 fr. 75, 13 fr. 15, 8 fr. 45 c.; express 20 fr. 65, 14 fr. 45 c.).

The line at first runs towards the S., at some distance from the left bank of the *Po*, crosses its affluent the *Sangone* (beyond which the branch-line to Pinerolo diverges, p. 40), and then the Po itself by a bridge of seven arches. — 5 M. *Moncalieri*, with a royal château on the hill (p. 38). A final retrospect is now obtained of the hills of Turin, and of the snowy Alps to the left. — From (8 M.) **Trofarello** branch-lines diverge to *Savona* (p. 48), to *Cuneo-Tenda* (RR. 9, 11 b), and to *Chieri*. — Stations: *Cambiano-Santena*, *Pessione*, *Villanova d'Asti*, *Villafranca d'Asti*, *Baldichieri*, *San Damiano*. The train then crosses the *Borbore* and reaches the valley of the *Tanăro*, on the left bank of which it runs to Alessandria.

35½ M. **Asti** *(Leone d'Oro; Albergo Reale; Rail. Restaurant)*, the ancient *Asta*, a mediæval-looking town with 17,300 inhab. and numerous towers, is famous for its sparkling wine *(Asti spumante)* and its horticulture. The left aisle of the Gothic *Cathedral*, erected in 1348, contains (2nd chapel) a Madonna with four saints by a master of the school of Vercelli, and (3rd chapel) a Sposalizio, probably by the same. — The adjacent church of *San Giovanni* (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). The Piazza is adorned with a statue of the poet *Alfieri* (1749-1803, a native of Asti), by Vini, and the Giardino Pubblico with a monument of *Victor Emmanuel II.* Near the Porta Alessandria is the small octagonal Baptistery of *San Pietro* (11th cent.), borne by short columns with square capitals, and enclosed by a low polygonal gallery. — Asti is the junction of the line viâ Acqui-Ovada (p. 48).

From Asti to Mortara (Milan), 46 M., in 2¾-3½ hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Stations unimportant; 29 M. *Casale-Monferrato*, see p. 60; *Mortara*, see p. 160. — From Asti to Castagnole (p. 48), 13 M., in 1 hr. — Steam Tramway from Asti to *Cortanze* and to *Canale*.

Next stations: *Annone*, *Cerro*, *Felizzano*, *Solero*. Country flat and fertile. Near Alessandria the line to Bellinzona (R. 25) diverges to the N. The train crosses the Tanaro by a bridge of 15 arches, skirts the fortifications, and reaches —

56½ M. **Alessandria** (310 ft.; *Rail. Restaurant; Europa*, fair; *Grand Mogol et des Etrangers*, well spoken of; *Londra*), a town with 30,800 inhab., situated on the *Tanăro* in a marshy district, and remarkable only as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III. A bronze statue, by Monteverde, was erected here in 1883 to the statesman *Urbano Rattazzi* (1810-73), a native of the town. — Alessandria being a junction of several lines, carriages are generally changed here. Railway to Vercelli viâ Valenza, p. 60; to Novara and Bellinzona, pp. 160, 159; to Milan viâ Mortara and Vigevano, see p. 160; to Pavia viâ Valenza, see p. 176; to Piacenza, Parma, Bologna, etc., see RR. 44 and 45; to Bra, see p. 48.

Steam Tramways from Alessandria viâ Marengo to *Sale* and *Tortona*, to *Casale-Monferrato* (p. 60), to *Spinetta* (p. 315), and to *Montemagno* (p. 61) viâ *Altavilla*.

From Alessandria to Savona (viâ Acqui), 65 M., in 3¼-4 hrs. (fares 11 fr. 90, 8 fr. 35, 5 fr. 35 c.). — As far as *Cantalupo* the line is the same as to Bra (see p. 48). — 21 M. **Acqui**, also a station on the railway from Asti to Ovada and Genoa (see p. 49). — The line ascends the valley of the Bormida, passing through ten tunnels. Stations of little importance. 52 M. *San Giuseppe di Cairo*, see p. 48. — 65 M. *Savona*, see p. 48.

The line crosses the *Bormida* (p. 48). About 1¼ M. to the E. of the bridge, in the plain between the Bormida and the *Scrivia*, lies the village of *Marengo*, near which, on 14th June, 1800, Napoleon

defeated the Austrians in a battle momentous for the destinies of Europe. — 62 M. *Frugarōlo.*

70 M. **Novi** *(Hôt. Novi)*, a town with 10,000 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under Suvorov over the French on 15th Aug., 1799. Branch-line to Pavia and Milan viâ Tortona and Voghera, see R. 30. Steam-tramway to *Ovada*, see p. 49.

At (74 M.) *Serravalle-Scrivia* the train enters a mountainous region. 77 M. *Arquata-Scrivia*, with a ruined castle. Between this and Genoa there are twenty-four tunnels. The train threads its way through rocky ravines *(la Bocchetta)* and over lofty embankments, crossing the *Scrivia* several times. Scenery imposing. 83½ M. *Isola del Cantone;* on the hill to the right a ruined castle. — 86 M. *Ronco* is the junction of the old line to Genoa viâ *Pontedecimo.*

The train enters the *Ronco Tunnel*, upwards of 5 M. in length, and then descends through the narrow *Polcevera Valley* with the help of numerous viaducts and cuttings. Opposite we see the old line viâ Busalla. — 91 M. *Mignanego;* 95½ M. *San Quirico.* The valley now expands; its well-cultivated slopes are dotted with the summer villas of the Genoese.

101 M. *Sampīerdarēna* (p. 83), where through-travellers to or from San Remo and Ventimiglia change carriages (Rail. Restaurant, déj. with wine 3½ fr.). On the right are the lighthouse and citadel, below which the train passes by a tunnel.

103 M. **Genoa,** see p. 64.

b. Viâ Bra and Savona.

From Turin to Savona, 91 M., in 4¼-5½ hrs. (fares 16 fr. 65, 11 fr. 65, 7 fr. 50 c.; express 18 fr. 30, 12 fr. 80 c.); thence to Genoa, 27 M., in 1½-2 hrs. (fares 4 fr. 90, 3 fr. 45, 2 fr. 20 c.; express 5 fr. 45, 4 fr. 75 c.). Finest views to the right.

From Turin to *Trofarello*, 8 M., see p. 45. — 12½ M. *Villastellone.*

18 M. **Carmagnola,** with 2900 inhab., was the birthplace (1390) of the famous Condottiere *Francesco Bussone*, son of a swineherd, usually called Count of Carmagnola, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and afterwards became Generalissimo of the Republic of Venice. At length his fidelity was suspected by the Council of Ten, and he was beheaded in the Piazzetta (p. 258) on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of most of the street-musicians of Paris. — Steam-tramway to *Carignano* (p. 38) and *Turin.* — To *Cuneo (Ventimiglia)*, see pp. 41, 42.

The line continues towards the S.E. 24 M. *Sommariva del Bosco;* 26 M. *Sanfrè;* 29 M. *Bandito.*

31 M. **Bra** (10,000 inhab.), with a busy trade in wine, cattle, truffles, and silk. Branch to Cavallermaggiore, see p. 41.

From Bra to Alessandria, 53 M., railway in 3-3¾ hrs. (fares 9 fr. 65, 6 fr. 75, 4 fr. 35 c.). — 4½ M. *Santa Vittoria;* pleasant excursion thence to the royal château of *Pollenzo*, with the remains of the Roman town of *Pollentia*. — 11½ M. **Alba**, with 6900 inhab.; the cathedral of *San Lorenzo* dates from the 15th century. — 19½ M. *Castagnole-Lanze;* branch-line to *Asti* (p. 46). We next traverse a fertile wine-country. 25½ M. *Santo Stefano Belbo*, on the *Belbo*, the valley of which the train traverses for some distance. 34 M. *Nizza Monferrato*, also on the Asti-Ovada-Genoa line (p. 49). — 53 M. *Alessandria*, see p. 46.

36 M. *Cherasco*, at the confluence of the *Tanăro* and *Stura*, is not seen from the line, which ascends the former. Stations: *Narzole*, *Monchiero-Dogliani*, *Farigliano*, *Carrù*. — 53 M. *Bastia Mondovì*, the junction of the line to Cuneo (p. 45).

56½ M. *Niella;* 60 M. *Castellino-Tanaro*. — 62½ M. *Ceva*, on the Tanaro.

From Ceva to Ormea 22½ M., railway in 1¼-1½ hr. (4 fr. 10, 2 fr. 85, 1 fr. 85 c.). — The train ascends the valley of the Tanaro. Intermediate stations unimportant. 15½ M. *Garessio* (1970 ft.; Leon d'Oro; Rosa Rossa), with 1000 inhab. and marble quarries, is connected with (22 M.) Albenga (p. 85) by a road crossing the pass of *San Bernardo* (3165 ft.). — 22½ M. **Ormea** (2398 ft.; *Grand Hôtel*, with hydropathic; *Albergo Nazionale*), an ancient and picturesque little town, with marble quarries. It is frequented as a summer-resort; and pleasant excursions may be made to the imposing stalactite cavern of *Nava* (discovered in 1886), to the rocky gorges of the *Negrone*, to the *Pizzo d'Ormea* (8125 ft.; 3½ hrs.), and viâ *Viozene* (2½ hrs.; two inns; guides) to the top of the *Mongioje* (8630 ft.; not difficult). — From Ormea a picturesque road (railway projected) leads across the fortified *Col di Nava* (3074 ft.) and past the prettily situated village of *Pieve* to (31 M.) *Oneglia* (p. 86).

The train passes under the old castle of *Ceva* by a tunnel and begins to cross the *Ligurian Alps*, the most imposing part of the line. Between this and Savona are numerous viaducts and 28 tunnels. The train quits the Tanaro and ascends. Beyond (66½ M.) *Sale delle Langhe* is the *Galleria del Belbo*, a tunnel upwards of 3 M. in length, the longest on the line. 69½ M. *Saliceto;* 73½ M. *Cengio*, in the valley of the *Bormida di Millesimo*.

79 M. *San Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the Acqui railway descends (see p. 46).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession. 86½ M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

91 M. **Savona**, and thence to *Genoa*, see pp. 84, 83.

c. Viâ Acqui and Ovada.

100 M. Railway in 5-6¼ hrs. (fares 18 fr. 10, 12 fr. 70, 8 fr. 15 c.).

From Turin to (35½ M.) *Asti*, see R. 11a. Our line here diverges from that to Alessandria and crosses the Tanaro. Near (39 M.) *San Marzanotto-Rivi* we reach the fertile and wine-growing hill-district of the *Colli Astigiani*. On the heights is the old château of *Bellangero*. — 41 M. *Mongardino*. We thread a tunnel and enter the

valley of the *Tiglione*. 42 M. *Vigliano d'Asti;* 43 M. *Montegrosso*. Tunnel. 46 M. *Agliano-Castelnuovo-Calcea*. — The line now crosses the *Belbo* and unites with that from Bra to Alessandria at (50½ M.) *Nizza Monferrato* (p. 48), a town of 5000 inhab., producing wine and silk. —. Farther on we again cross and recross the Belbo. Tunnel. 53 M. *Bazzana*. Another tunnel. 55½ M. *Mombaruzzo*, in the *Val Cervino*. — We thread a long tunnel near (58½ M.) *Alice-Belcolle* and reach the valley of the *Medrio*, which the train crosses repeatedly.

63 M. **Acqui** *(Grand Hôtel; Moro; Italia)*, the *Aquae Statiellae* of the Romans, an episcopal town on the *Bormida* with 7400 inhab., is known for its warm sulphur springs. The *Cathedral*, with its double aisles, is of the 12th century. The Austrians and Piedmontese were defeated by the French near Acqui in 1794. Good wine is produced in the vicinity. — To Alessandria and Savona, see p. 46.

We now cross a bridge of fifteen arches, spanning the Bormida, which falls into the Tanaro below Alessandria. Beyond (65 M.) *Visone* we cross the torrent of that name. Tunnel. 65 M. *Visone*, in the valley of the *Caravagna*, which the train crosses thrice near (67½ M.) *Prasco-Cremolino*. — We then penetrate the tunnel of Cremolino, which is 2 M. long, and enter the valley of the *Orba*, an affluent of the Tanaro. — 71½ M. *Molare*. — 72½ M. **Ovada** (655 ft.), a town with 4600 inhab., at the confluence of the *Stura* with the Orba. Steam-tramway hence to Novi, see p. 47.

We now ascend the pretty valley of the Stura, traversing viaducts and embankments. 77½ M. *Rossiglione*. — Numerous viaducts and tunnels. Beyond (81½ M.) *Campoligure* (1165 ft.), the highest point of the line, it pierces the crest of the Apennines by the *Galleria del Turchino* (3 M. long). Overhead is the pass of the same name (1745 ft.). We then descend to (86 M.) *Mele*, about 3 M. above Voltri (p. 84).

Farther on the line skirts the slopes of the mountains. 88 M. *Acquasanta;* 92 M. *Granara;* 94 M. *Borzoli*. Several fine views of the sea are obtained to the right. — 97½ M. *Sampierdarena*, and thence to Genoa, see p. 83. — 100 M. *Genoa*, see p. 64.

12. From Turin to Aosta and Courmayeur.

Railway to (80 M.) *Aosta* in 3¼-5½ hrs. (fares 14 fr. 60, 10 fr. 25, 6 fr. 60 c.; express train in summer only). The part of the line between Ivrea and Aosta (42 M.; fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From Aosta to *Courmayeur*, 21 M., Omnibus thrice daily in July and Aug. (at other times to Pré-St-Didier only) in 5 hrs. (return 4 hrs.), fare 5 fr. (outside seat 5½ fr.). The hours of starting from Aosta have hitherto been 6, 11, and 3.30, from Courmayeur 6, 1, and 5. One-horse carr. 18, two-horse 30 fr.

From Turin to (18 M.) *Chivasso*, see p. 60. Between the depressions of the lower mountains peeps the snowy summit of the Gran Paradiso, and to the E., farther on, that of Monte Rosa.

22 M. *Montanāro;* 25 M. *Rodallo;* 27 M. *Calūso-Canavese;* 29 M. *Candia;* 31 M. *Mercenasco;* 33 M. *Strambīno.*

38 M. **Ivrēa** (770 ft.; *Scudo di Francia; Universo; Corona d'Italia*), a town with 5400 inhab., is picturesquely situated on the *Dora Baltea* (Fr. *Doire*), on the slope of a hill crowned with an extensive and well-preserved old *Castle*, with three lofty brick towers, now a prison. Adjacent is the *Cathedral*, a building of ancient origin, but frequently restored. An ancient sarcophagus adorns the adjoining Piazza. A monument was erected here in 1880 to *Ettore Perrone*, general and minister (d. 1848). Ivrea, the ancient *Eporedia*, was colonised by the Romans. B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the lake of *S. Giuseppe* with a ruined monastery (1 hr.).

Steam-tramway from Ivrea in 1¾ hr. to (18½ M.) *Santhià* (p. 60; fares 2 fr. 10, 1 fr. 50 c.).

The train penetrates the hill on which Ivrea stands by means of a tunnel, 1100 yds. long, and enters the fertile valley of the Dora. 41 M. *Montalto;* on a rocky hill to the right stands the ruined battlemented castle of that name. 42½ M. *Borgofranco* (840 ft.); 45 M. *Tavagnasco;* 47 M. *Quincinetto.*

49 M. **Pont-St-Martin.** The village (1030 ft.; *Rosa Rossa, Cavallo Bianco*), with a ruined castle, foundries, and an old Roman bridge over the *Lys*, is very picturesquely situated at the mouth of the deep *Val Gressoney*, 1 M. from the station (see *Baedeker's Switzerland*).

We next cross the Lys and follow the broad valley, flanked by fine mountains, to (50½ M.) the prettily-situated *Donnas* (1066 ft.; Rosa). The train now ascends a rocky defile and passes through a tunnel 660 yds. long under **Fort Bard** (1282 ft.), which was built in the beginning of the 11th cent. and was taken in 1242 by Count Amadeus of Savoy after a long siege, while in May, 1800, before the battle of Marengo, it was gallantly defended by 400 Austrians, who kept the French army in check for a week. The train then crosses the Dora to (52 M.) *Hône-Bard*, beautifully situated. On the left opens the *Val di Camporciero*, or *Champorcher*, with its fine rocky peaks (p. 56); to the N.W. towers the *Becca di Luseney* (11,500 ft.). — At *Campagnola* the train crosses the Dora and intersects a promontory of débris. — 55 M. *Arnaz*, with a ruined castle.

56½ M. **Verrès.** The village (1207 ft.; *Italia; Ecu de France*), with 1100 inhab. and the old castle of *Rocca*, belonging to the former Counts of Challant (built in 1390, refortified in 1536), lies picturesquely at the entrance of the *Val Challant*, ¾ M. from the station. Opposite, on the right bank of the Dora, lies *Issogne*, also with an interesting château of the Counts of Challant (end of the 15th cent.). To the N.E., between the Challant and Gressoney valleys, towers the rocky pyramid of the *Becca di Vlou* (9370 ft.).

The valleys of Aosta and Susa (p. 2) were alternately occupied by the Franks and the Longobards, and belonged to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. The village of *Bard* (below the fort) is the point of transition from Italian to French, while at Verrés the latter is spoken almost exclusively.

Above Verrés the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the *Evançon* and the Dora. On the slope to the left is the village of *Champ de Praz*, lying at the entrance of the *Val Chalame*, the torrent of which has overspread the valley of the Dora with detritus. Farther on lofty walls of rock rise to the left. — Near (60 M.) *Montjovet* appear on the right, high above us, the extensive ruins of the château of *Montjovet* or *St. Germain*. Tunnel. The train crosses the Dora by means of a long viaduct and enters the picturesque ***Defile of Montjovet**, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling Dora far below.

63 M. *St. Vincent* (1415 ft.). To the right, 1 M. above the station, at the end of the defile and the foot of *Mt. Zerbion* (8925 ft.), lies the village (1886 ft.; *Lion d'Or; Corona), with a mineral spring and baths. — Two short tunnels. Loftily perched on the left is the old castle of *Ussel*, belonging to the Counts of Challant.

64½ M. **Châtillon** (1807 ft.; **Hôtel de Londres*, R., L., & A. 3½ fr.; **Pens. Suisse; Hôt. des Alpes*, at the rail. stat., new), with 900 inhab., is beautifully situated 1 M. above the railway, at the entrance to the *Val Tournanche*. Its houses are picturesquely scattered over the gorge of the *Matmoire* or *Marmore*, a torrent descending from the Matterhorn; and in the middle of the town is a bridge spanning the ravine in one fine arch. (To Val Tournanche, and over the Théodule Pass to Zermatt, see *Baedeker's Switzerland*.)

The line crosses the Matmoire, traverses a deep cutting through a deposit of débris, threads two tunnels, and reaches (67½ M.) *Chambave*, noted for its wine. To the W. opens the view of the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked Rutor (p. 58) in the background.

Beyond a tunnel the line traverses a mass of débris at *Diemoz* (viaduct 107 yds. long), and crosses the Dora. To the left lies the picturesque château of *Fénis* (with old mural paintings), at the mouth of the *Clavalité Valley*, through which peeps the snowy peak of the *Tersiva* (11,520 ft.). The train crosses the Dora twice and reaches (72 M.) *Nus*, with a ruined castle, at the mouth of the *Val St. Barthélemy*. We then recross to the right bank of the Dora. On the slope above (73 M.) *St. Marcel*, which lies at the mouth of the valley of the same name (p. 57), is the much-frequented pilgrimage-church of *Plou*. We again cross the Dora to (74½ M.) *Quart-Villefranche*, with the château of Quart on a hill to the right (2485 ft.). We then cross the *Bagnère* and the *Buthier*.

80 M. **Aosta.** — *Hôtel Royal Victoria, opposite the station, R., L., & A. 4½, B. 1½, déj. 3½, D. 5, pens. 9-12 fr.; Hôt. duMontblanc,

at the W. end of the town, R., L., & A. 3-3½, B. 1½, D. 5 fr., these two open in summer only. — Albergo Lanier. in the Hôtel de Ville, in the market-place, good cuisine; *Corona, opposite, Italian; Hôt.-Pens. Centoz, also in the market-place, well spoken of. — *Café Nazionale*, in the Hôtel de Ville; *Railway Restaurant*, poor. Beer at *Zimmermann's*, near the Hôtel de Ville. Good bedrooms at the omnibus-office in the market-place (R., L., & A. 3 fr.). — Omnibus and carriages to Courmayeur. see p. 49.

Aosta (1910 ft.), with 5700 inhab., the *Augusta Praetoria Salassorum* of the Romans and now the capital of the Italian province of Aosta, lies at the confluence of the *Buthier* and the *Doire* or *Dora Baltea*. The valley was anciently inhabited by the Salassi, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion plundered the coffers of Cæsar himself. After protracted struggles the tribe was finally almost extirpated by Augustus, who captured the survivors, 36,000 in number, and sold them as slaves at Eporedia (p. 50). He then founded Aosta to protect the roads, named it after himself, and garrisoned it with 3000 soldiers of the Prætorian cohorts. The importance of the Roman Aosta is indicated by the extant remains.

Near the railway-station, which lies on the S. side of the town, is an excellent bronze *Statue of Victor Emmanuel II.*, in hunting costume, designed by Tortone (1886) and commemorating the king's sporting expeditions amid the Graian Alps. A short walk brings us to the ancient *Town Walls*, flanked with square towers (partly restored), which form a rectangle 790 yds. by 620 yds. They are preserved in their entire extent, and on the S.W. side the ancient facing and cornice are still *in situ*.

The walls of the old *Theatre* and the arcades of the *Amphitheatre* are visible above the houses in the market-place (Piazza Carlo Alberto), where the main streets of the town, still preserving the old Roman arrangement, intersect each other.

The principal street leads to the E., through the ancient three-arched *Porta Prætoria, the only well-preserved Roman gate, to the (¼ M.) handsome *Triumphal Arch of Augustus, with its ten Corinthian pilasters. It then crosses the Buthier, which has changed its channel, to the beautiful arch of the old *Roman Bridge*, now half-buried in the earth.

In the suburbs lies the church of St. Ours or *Sant' Orso* (12th cent.), the choir of which contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Tower*, built of Roman hewn stones in the 12th cent., opposite which are a sarcophagus and two ancient columns at the entrance of a chapel. In the same piazza is the *Priory of St. Ours* (15th cent.), with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The CATHEDRAL owes its present form to the 14th century. Above the portal is a painted terracotta relief; in the choir, two mosaics of the 10th cent. and Gothic stalls. The treasury contains two shrines of the 13th and 15th cent. (SS. Gratus and Jucundus), a cameo of a Roman empress in a setting of the 13th cent., and an ivory diptychon of the Consul Probus (406) with a representation of the Emp. Honorius.

At the S. gate rises the tower of *Bramafam* (12th cent.), in which a Count Challant is said to have starved his wife to death out of jealousy. By the W. wall is the mediæval *Tour du Lépreux*, described in Xavier Le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence. — Numerous crétins will be seen in Aosta.

The ***Becca di Nona** (10,305 ft.), rising to the S. of Aosta, commands a superb view of the Alps. Ascent 6-7 hrs., with guide (12 fr.). Two-thirds of the way up is the *Alp Comboè* (6959 ft.; inn); on the top is a refuge-hut (*Capanna Budden*). — The **Mont Emilius** (11,677 ft.) may be ascended by experts from *Comboè* in 4 hrs., with guide (30 fr.). The view is still more extensive than that from the Becca di Nona.

The ROAD TO COURMAYEUR traverses the broad and shadeless valley of the Dora Baltea, passing the handsome royal château of *Sarre* (2145 ft.), to *Aymaville* (2120 ft.), with iron-foundries and a château with four towers. Opposite *St. Pierre* (2165 ft.), with its church and a picturesque château (partly restored) on a rock, opens the *Val de Cogne* on the S. (see p. 55). Thence we continue, enjoying a fine view of the three-peaked Rutor, the Grivola, etc., and passing an old tower, to (6 M.) —

Villeneuve (2132 ft.; *Cervo*, poor), a picturesquely situated village, commanded by the rock-perched ruin of *Argent*.

FROM VILLENEUVE TO CERESOLE OVER THE COL DE NIVOLET (13 hrs.). Ascent from Villeneuve by a paved path, rough and steep. To the W., a fine view of Mont Blanc. Opposite (¾ hr.) *Champlong*, where we reach the lowest part of the *Val Savaranche* (see below), the beautifully wooded *Val de Rhèmes* opens on the W.; on the height between the valleys rises the château of *Introd* (p. 58). Following the lofty right bank of the deep valley, we next come to (3 hrs.) **Degioz-Valsavaranche** (p. 57), then *Tignet* and *Bien* and (2¼ hrs.) *Pont* (6380 ft.; *Inn), the highest hamlet in the Val Savaranche, at the W. base of the Gran Paradiso (p. 57).

The Val Savaranche divides here. We cross the brook descending from the W. branch of the valley, and ascend a steep rocky slope in numerous windings, passing a fine waterfall, to the (1 hr.) *Croix d'Aroletta* (7800 ft.), a cross on the brink of a precipice, where we enjoy a magnificent survey of the Gran Paradiso and its three peaks opposite to us, to the N. of which are the Becca de Montandeyné, Pointe Herbetet, and the Grivola. Traversing a desolate, and at places marshy, valley, with numerous traces of glacier-friction, we next pass (1 hr.) the *Chalets de Nivolet* (rustic little inn) and a small lake with a royal shooting-box, which lie to the left, and reach the (1 hr.) **Col de Nivolet** (8660 ft.), a narrow ridge of rock with a superb view of the *Levanna* (p. 40), rising on the opposite side of the deep *Val d'Orco*. To the W. are the lofty *Col de la Galise* and the *Cima di Bousson;* to the E., the chain of the *Gran Paradiso*. (A route leads across the *Colle Rossetto* into the *Val de Rhèmes*.)

Our route descends a steep rocky slope, in many windings, to a bleak

valley with several small farms and a few chalets, and thence by steep zigzags on the left side of the *Agnello* with its numerous falls, to (2 hrs.) *Chiapili di Sopra* (5748 ft.), the highest hamlet in the valley of the *Orco*. Farther on we pass the beautifully situated *Parrocchia* or parish-church (5290 ft.) and finally reach the hotels of (2 hrs.) *Ceresole Reale* (p. 39).

Beyond Villeneuve we cross the *Savaranche* and ascend rapidly to (3¾ M.) *Arvier* (2545 ft.; Croce Bianca). High up on the precipitous cliff to the right stands the church of *St. Nicolas* (3925 ft.). In front of us is the snowy Rutor (p. 58). Near the beautifully situated but dirty village of (¾ M.) **Liverogne** (2395 ft.; *Hôt. du Col du Mont*, plain) we cross the deep gorge of the *Dora di Valgrisanche*, a S. affluent of the Dora Baltea (p. 58), and traverse a rocky gorge to *Ruinaz* (2580 ft.; Croix, poor). Opposite lies *Avise*, with a ruined castle and an old church. Mont Blanc now comes in sight. The road passes through another wild defile *(Pierre Taillée)* and crosses to the left bank by the (2 M.) *Pont d'Equilive* (2570 ft.). The valley expands. On the right bank is the pretty *Cascade de Derby*, descending in several leaps. 2½ M. *Morgex* (3020 ft.; Chêne Vert; Ange). The road now follows the lofty slope for some distance, with a fine retrospective view of the *Grivola* (p. 56), and crosses to the right bank of the Dora Baltea before (2½ M.) —

Pré-St-Didier (3250 ft.; **Hôtel de l'Univers; Restaurant de Londres*), a picturesquely situated village with baths, where the road to the Little St. Bernard diverges to the left.

Excursions. The ascent of the **Tête de Crammont* (8955 ft.), 4 hrs. to the W. of Pré-St-Didier, is highly interesting (riding practicable to within ½ hr. of the top). Following the St. Bernard road to a point about 6 min. above the first tunnel (shorter footpath in 20 min.), we thence ascend to the right to the (2 hrs.) hamlet of *Chanton* (5970 ft.), whence we reach the summit in 1½ hr. more. Splendid view of Mont Blanc and the Graian Alps. About 5 min. below the top is the *Pavillon Saussure*, a refuge-hut of the Italian Alpine Club. Another and easier route diverges to the right from the St. Bernard road at *Elevaz*, 3 M. from Pré-St-Didier, joining the above route before the final ascent. Experts may dispense with a guide.

To Bourg-St-Maurice over the Little St. Bernard, 24 M., a route preferred by some to the Col de la Seigne. The fine new road (footpath shorter) ascends the valley of the *Thuile* viâ *Balme* and (6 M.) *La Thuile* (4726 ft.; Alb. Nazionale, Alb. della Goletta, both primitive), where we have a view of the great glacier of the *Rutor* (p. 58), which may be ascended hence (2 hrs. to the S. are the beautiful **Rutor Waterfalls*) to (3¾ M.) *Pont-Serrand* (4515 ft.), and past the (3 M.) *Cantine des Eaux-Rousses* (6740 ft.) to the (1¼ M.) pass of the **Little St. Bernard** (7175 ft.). The boundary between France and Italy is on the S. side, about ¾ M. beyond the summit and near a *Hospice* (7060 ft.) affording good accommodation. [The *Mt. Valaisan* (9455 ft.), 3½ hrs. to the S.E., the *Belvédère* (9665 ft.), 1½ hr. to the E., and the *Lancebrantette* (9605 ft.), 3 hrs. to the W., all afford admirable views of the Mont Blanc chain.] We now descend gradually, overlooking the beautiful upper valley of the Isère *(La Tarentaise)* and the Savoy Mts. the whole way, to *St. Germain*, *Séez*, and (12 M.) **Bourg-St-Maurice** (2805 ft.; **Hôt. Mayet*, R. & A. 3½, D. 3 fr.), a small town on the Isère, whence a diligence runs twice daily in 4½ hrs. to (16 M.) *Moûtiers-en-Tarentaise* (p. 2).

Beyond Pré-St-Didier the road ascends the left bank to (½ M.) *Paleusieux*, and winds through a wooded ravine to (3 M.) —

Courmayeur. — *Hôtel Royal, *Angelo, in both R., L., & A. 5-6, B. 1½, déj. 3½, D. 5 fr.; *Union; *Mont Blanc, ½ M. to the N. of the village, R. & A. 2½, D. with wine 4 fr. — *Restaurant Savoye* (also rooms); *Café du Montblanc.* — Diligence to Aosta, sec p. 49; carr. with one horse 15, with two 25 fr. — *English Church Service* in the Vaudois Church.

Courmayeur (4360 ft.), a considerable village, beautifully situated at the head of the Aosta valley, is much frequented by Italians in summer. The highest peak of Mont Blanc is concealed from Courmayeur by the *Mont Chetif* (7685 ft.), but is seen from the Pré-St-Didier road, ½ M. to the S. — About 1 M. to the N. are the small sulphur baths of *La Saxe.*

The *Mont de la Saxe (7735 ft.; 2½-3 hrs.; guide, 6 fr., unnecessary) affords a complete view of the S.E. side of Mont Blanc with its numerous glaciers, from the Col de la Seigne to the Col de Ferret, the Col du Géant and the Jorasses being prominent. A good bridle-path ascends from Courmayeur, by *La Saxe* (see above) and *Le Villair*, to the (2 hrs.) *Chalets du Pré* (6480 ft.) and the (1 hr.) summit. The descent may be made by the *Chalets de Leuchi* into the Val de Ferret. — Excursions in the Mont Blanc chain, to Chamonix, etc., see *Baedeker's Switzerland* or *South-Eastern France.*

13. From Aosta to the Graian Alps.

The Graian Alps, an extensive mountain-system culminating in the *Grand Paradis* (13,324 ft.) and the *Grivola* (13,022 ft.), lie between the valleys of the *Dora Baltea* and the *Isère* on the N., and those of the *Dora Riparia* and the *Arc* on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, in the form of a circular tour of four days from *Aosta*, taking in *Cogne, Valsavaranche, Rhèmes Notre-Dame, Valgrisanche*, and *Liverogne*. Cogne is the best centre for excursions.

The mountains of Cogne form a favourite *chasse* of King Humbert, as they did of his father Victor Emmanuel (p. 52), and the mountain goat ('Steinbock', Ital. 'stambecco', Fr. 'bouquetin'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-lodges, are a great assistance to the pedestrian. — The *Guida delle Alpi Occidentali*, by *Bobba* and *Vaccarone* (Vol. II, *Graie e Pennine;* 1896), published by the Italian Alpine Club, may be recommended.

1st Day. — From Aosta to Cogne (6½ hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the highroad (p. 53), but it is preferable to cross the Doire near Aosta, and to go by *Gressan* and *Jovençan*, across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poia* (2790 ft.), and enters the monotonous **Val de Cogne** at a great height above the ravine of the brawling *Grand' Eyvie*. Far below we soon observe the houses of *Pont d'El* (2865 ft.), with its admirably preserved *Roman Bridge (formerly an aqueduct), 60 yds. long and 171 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream we obtain a view of the *Grivola* for a short time. We next reach (1½ hr.) *Vièyes* (3714 ft.; cantine), at the mouth of the *Combe de Nomenon* (pretty waterfall), with the Grivola and the Gran Nomenon (11,440 ft.) in the background. Beyond (¼ hr.) *Silvenoire* (on the right) and a deserted iron-foundry we again cross the brook by

the *Pont de Laval* (4480 ft.), where the mountains of Cogne are revealed. We then recross to (1½ hr.) *Epinel* (4760 ft.), opposite the lofty *Punta del Pousset* (see below), with the *Trajo Glacier* on the right. At (½ hr.) *Cretaz* the *Valnontey* descends from the S. to the Grand' Eyvie; (20 min.) *Cogne*.

Cogne (5033 ft.; **Hôt. Grivola*, R. 2, pens. 6½ fr.; *Mont Emilius*, R. 2 fr., primitive), charmingly situated, with a beautiful view of the Grand Paradis and the Tour du Grand St. Pierre, with their glaciers (Glacier de la Tribulation, du Grancrou, de Money, etc.) to the S., and of the Mont Blanc to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the S.E., and the *Vallone di Grauson* from the N.E.

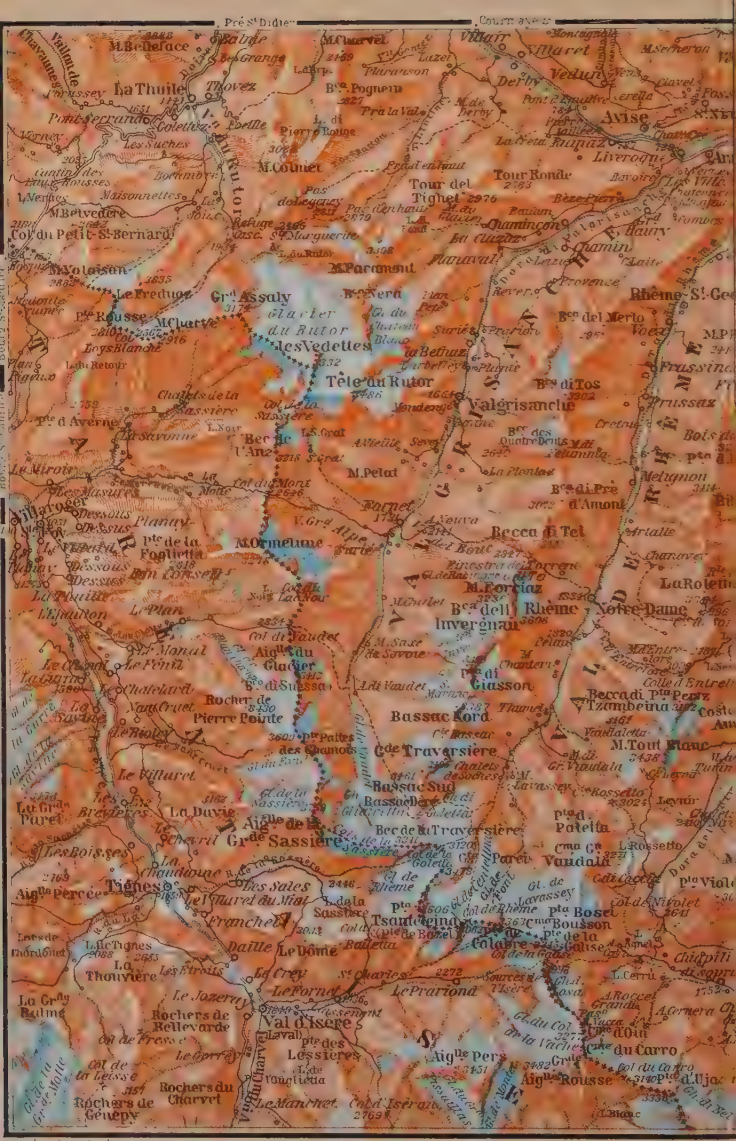
Ascents and Passes. (Guides, *Louis* and *Joseph Jeantet*.) *Punta del Pousset (9994 ft.; 4½ hrs.; guide 6, with mule 12 fr.), a superb point of view. At *Cretaz* (see above) the bridle-path crosses the Valnontey and enters a wood and then ascends grassy slopes to the chalets of *Pousset-Dessous* and (3 hrs.) *Pousset-Dessus* or *Superiori* (8385 ft.). Thence a steep climb of 1½ hr., passing a very giddy place near the top, brings us to the rocky crest of the *Punta del Pousset*. Close to us, above the *Trajo Glacier*, towers the Grivola, which is hardly inferior in boldness to the Matterhorn, and other mountains of the Pennine and Graian Alps are also visible. — **Grivola** (13,022 ft.; from Cogne 9 hrs.; two guides at 28 fr. each), difficult, and fit for experts only. Ascent from Valsavaranche still more difficult.

The *Punta Tersiva (11,526 ft.; 7 hrs., with guide) presents no difficulty to adepts. We proceed through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (7450 ft.) and to (¾ hr.) *Ervillière* (8245 ft.); thence, passing the little *Lac Dorières*, to the (1 hr.) *Passo d'Invergneux* (9485 ft.) and by the W. arête to the (2½ hrs.) summit. Magnificent view of the Graian and Pennine Alps and of the plain of Piedmont (Turin), etc. The ascent may be also made from the S. from the *Val d'Urtier* viâ the *Ponton Alp*, or from the N. (more difficult) from the *Val de Clavalité* (p. 51).

In the **Vallone di Valnontey**, opening to the S. of Cogne, lie the (3 hrs.) chalets of *Le Money* (7654 ft.), which command an admirable view of the *Grand Paradis* with its glaciers (ascent, see p. 57). Two difficult glacier passes, the **Colle Grancrou** (10,844 ft.), between the *Grand Paradis* and *Becco di Gay*, and the **Colle Money** (11,247 ft.), between the *Roccia Viva* and the *Tour du Grand St. Pierre*, lead from the head of the Vallone de Valnontey to *Ceresole* (p. 39; guide 15 fr.).

From Cogne to Hône-Bard over the Finestra di Champorcher, 11-12 hrs., attractive and not difficult. A bridle-path (royal hunting-path) crosses the *Urtier* at (½ hr.) *Champlong* (8185 ft.), and ascends the valley of the stream with its abundant flowers and waterfalls, commanding fine views of the Grivola to the W. and of the *Combe de Valeille* (see p. 57) to the S. We next pass the chapel of *Cret* to the (2 hrs.) chalets of *Chavanis*, whence we may either follow the lower path to the right by *Brouillot* and *Peiratza*, or that to the left along the slope of the *Tersiva* (see above), viâ *Pianés* and *Ponton*, with its little lake, and along the *Tour de Ponton* (9846 ft.), to the (2 hrs.) **Finestra di Champorcher** (9311 ft.), between the Tour de Ponton and the *Becco Costassa*. We descend into the pastoral *Val Champorcher* or *Camporciero*, passing the chalets of *Dondena*, to (3½ hrs.) *Champorcher* (4682 ft.; rustic inn), and thence by *Pont-Boset* to (2½ hrs.) *Hône-Bard* (p. 50).

From Cogne to St. Marcel over the Col de St. Marcel, 8 hrs., not difficult (practicable for mules). The route leads through the *Vallone di Grauson* to the (2½ hrs.) chalets of *Grauson* (see above), and thence past the little *Coronas Lake* (8830 ft.) to the (2 hrs.) **Col de St. Marcel** (*Colle di*


Pré St Didier
Courmayeur
M. Blanc de Courmayeur
M. Chétif
M. Berhaface
Vallaine de Chavannes
Grange
Villair
Mont Chétif
Mont Blanc de Courmayeur
Mont Maret
M. Scheran
Va
Derby
Verdun
Clavel
Fossa
La Thuile
Thovez
Arpy
Pont Serrand
Colletaz
Ecrille
Pierre Rouge
Avise
Vorney
Les Suches
Pra la Vale
Pont Pierre
Liverogne
Ruppaz
Cuntin des Rousses
Bonhomme
Tour Ronde
Tour del Tighet
Bezes
Maisonnettes
M. Belvedere
Col du Petit St. Bernard
Refuge
Chanton
Chamin
Fenêtre de Rhêmes
Pas de Chenaud
Pas de Lenzerie
Pas de Fenêtre
Pas de Planaval
Planaval
Laitre
Rhêmes
Le Fresse
Le Planet
M. Valaisan
M. Parcimont
Provence
Rhême St. Geo
Le Preduret
Gd Assuly
Glacier du Rutor
Les Vedettes
Pte Rousse
M. Charvet
Lac Verney
Lac Blanc
Lac du Retour
Le Beltuire
Frassino
Tête du Rutor
Bse di Tos
Valgrisanche
Frussaz
Pte d'Averne
Le Savonnar
Becca d'Ane
Les Grat
Le Grat
Bse des Quatre Denis
Bois
Le Virolet
M. Pelat
Metgnou
Bse di Pre d'Amont
Villaret
Planay
Pte de la Fogliette
M. Ormelune
Becca di Tel
Artiale
La Rolette
Le Plan
M. Fortiaz
Bse dell' Invergnan
Notre Dame
Le Manal
Le Perin
Aigle du Glacier
Col di Vaudet
Bse di Sussa
Chatelard
Rocher de Pierre Pointe
Nant Cruet
Bassac Kord
Pte di Glasson
Becca di Tzambeina
Pte Perry
Traversière
Pte Pattes des Chamois
M. Tout Blanc
Le Villaret
Bassac Sud
Bassachère
Becca di Traversière
Pte d Paletta
Le Gra Paret
La Davie
Aigle de la Sassière
Grde Sassiere
Les Boisses
Parei Vandalin
L. Rossetto
Aigle Percée
Tignes
Les Sales
Pte Bosel
Pte Viole
Le Laurel du Miat
Tsanteleina
Pte de Bosel
Pte Rousson
Pte de la Galise
Le Lac
Le Lac des Tignes
Daille
Le Dôme
Chapelle
Le Crey
St Charles
Le Prariond
Le Cerro
Le Thuyère
Les Brevis
Le Jozeray
Le Forno
Le Rocher
Le Grand Rocher
Rochers de Bellevarde
Val d'Isère
Le Laval
Pte des Lessières
Le Lac
Le Manchet
Col d'Iseran
Aigle Pers
Aigle Rousse
Col du Carro
Rochers du Charvet
Rochers de Genepy
Col de la Leisse
Col de la Galise
Col de la Vanoise
Col de la Grande Casse
Col du Mont Iseran
Col d'Ujac
Col de la Vache
Col de la Sassière
Col de la Grande Motte
Col de la Grande Rousse
Col de la Rocheure
Col de la Rocheure
Col de la Rocheure

Pont
Pont
Stat. de Quart Villefranche
Turin
Nus
Venus
Molino
Brissogne
Pralugan
St. Marcel
Pollein
Chatrensod
AOSTA
Gressan
Jovencan
Sarre
Doire Baltée
Cerisey
Cerisey
Ussaille
Pont d'Aël
Ozein
Champche
Bardonney
Pte del Drinc
Valletta
La Pierre
Vitrez
Bse Piana
Grauzon
Arpisson
Chavanis
Epinel
Pte Rome
Pte del Pousset
Pte Creta
Monros
Molino
Cogne
Pousset dessus
La Grivola
Valsavarenche
Valnontey
Chetereto
Pte Fenilia
Prasipia
Pte Valetta
Chesere
Pte Loziere
Pte Nervetel
Pte Cisseta
Pte Lavina
Cima del Cavallo
Gr. Argon
Becca Montandayné
Tour du Grand St. Pierre
Pte Rossa
Gran Paradiso
Becca di Guy
Pte Crétaz
Becca della Tribolazione
La Tresenta
Cima Curtoron
Becca Monciair
Blanc Glair
Monciair
Cima di Breuil
Bse Alp
Gran Carro
Cima Carnuson
Noasca
Colmetta
Ceresole Reale
Arener
Formolosa
Ribordone
Locana
M. Bellagarda
Vallone di Noasca
Vallone di Locana
Val Grauzon
Val Almontier
Val di Valeille
Val Grisanche
Val di Rhemes
Val di Cogne
Val Savaranche
Val d'Orco
Val Soana
Val Locana
Val Ribordone
Val Piccola
Val Grande
Val Maggiore
Val Soana
Wagner & Debes, Leipz

Coronas, 9535 ft.), a saddle of the *Cresta del Tessonet*. We descend through the wooded *Vallone di St. Marcel* to (3½ hrs.) ***St. Marcel*** (p. 51).

From Cogne to Aosta over the Colle di Garin, 9 hrs. (with guide), fatiguing but interesting. The route ascends viâ the chalets of *Chavanis* and *Arpisson* (7630 ft.) to the **Colle di Garin** (*Col d'Arbole*, 9715 ft.); admirable view of the Grand Paradis and Grivola. Descent viâ the *Chalets d'Arbole* (8186 ft.) and the hermitage of *St. Grat* (5815 ft.). — To Aymaville over the *Colle de Chaz-Sèche* (9250 ft.) or the *Colle del Drinc* (8735 ft.), 7-8 hrs., both attractive and not difficult.

From Cogne to the Val Soana across the Col della Nouva, 7-8 hrs., attractive and repaying. Passing the chalets of *Chavanis* and *Brouillot* (see above and p. 56) to the foot of the glacier and skirting this to the right, we reach (3 hrs.) the **Colle della Nouva** (*Colle dell' Arietta;* 9623 ft.), and enjoy an admirable view of Mont Blanc and the S. side of the Graian Alps. Steep descent to the chalets of *Arietta*, and through the *Val Campiglia* to (3 hrs.) *Campiglia*, (½ hr.) *Valprato*, and (½ hr.) *Ronco* (inn, clean), in the *Val Soana*, 2½ hrs. above *Fonte Canavese* (p. 39). — Two other passes to the Val Soana lead respectively across the *Colle Bardoney* (9295 ft.), between the *Punta Lavina* (10,854 ft.) and the *Grande Arolla* (10,833 ft.; fatiguing), and across the *Bocchetta Scaletta* (9373 ft.), between the Punta Lavina and *Punta Nera* (10,052 ft.).

To the Val d'Orco (*Val Locana*) over the *Colle Grancrou* or the *Colle Money*, see p. 56. Two other difficult passes lead from the *Vallone di Valeille*, the lateral valley parallel to the Vallone d'Urtier on the S. (see p. 56), to the *Rifugio* (9020 ft.) of the Italian Alpine Club in the *Val Piantonetto* and to the *Val d'Orco:* the **Colle di Teleccio** (10,910 ft.), between the *Tour du Grand St. Pierre* (12,113 ft.; the difficult ascent of which may be made from the pass) and the *Ondezana* (11,360 ft.); and the **Colle delle Sengie** (10,515 ft.), between the Ondezana and the *Punta Sengie* (11,180 ft.).

2nd Day. — From Cogne to Valsavaranche over the Colle del Lauzon (8-9 hrs.), easy and attractive (guide, 10 fr., not indispensable). From (¾ hr.) *Valnontey* (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the *Lauzon*, to the (2½ hrs.) royal shooting-lodge ('Campement du Roi'; 8490 ft.) and the (2 hrs.) **Colle del Lauzon** (10,850 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the Grand Paradis, on the left, and Grivola, on the right, to (1½ hr.) the *Chalets de Leviona* (7966 ft.). (Good walkers may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* near the (1½ hr.) hamlet of *Tignet*, 1 M. to the S. of **Valsavaranche**, or *Degioz* (5055 ft.; **Hôtel Grand Paradis*, R. 1½, D. 2½ fr.), the chief village in the Valsavaranche (guides, G. Blanc and G. Dayné).

Two other somewhat fatiguing passes from Cogne to Val Savaranche are the *Col de l'Herbetet* (10,830 ft.), and the *Colle Mesoncles* or *di Belleface* (10,174 ft.). — From Val Savaranche to *Ceresole Reale*, see p. 53.

The **Grand Paradis** (13,324 ft.; difficult, for adepts only; guide 60 fr.) may be ascended in 7-8 hrs. from (2¼ hrs.) *Pont* (p. 53), the highest hamlet in the Val Savaranche. About ¼ hr. to the S. of Pont we ascend to the left to the (2 hrs.) *Ricovero Vittorio Emmanuele Secondo*, built by the Italian Alpine Club, above the *Moncorvé Alp*, and thence cross the *Glacier de Moncorvé* to the (5-6 hrs.) summit. The descent may be made to the *Chalet d'Herbetet* (accommodation) and through the *Valnontey* (p. 56) to Cogne (very difficult).

3rd Day. — From Valsavaranche to Rhèmes Notre-Dame over

THE COLLE D'ENTRELOR (6 hrs.; guide 6 fr.). The bridle-path ascends from Valsavaranche by (1 M.) *Creton*, at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (7185 ft.), and thence leads in zigzags along the slope to the left, passing (1¼ hr.) the small *Lago di Djouan* (8280 ft.) and the *Lago Nero* (9075 ft.), to the (1½ hr.) **Colle d'Entrelor** (9872 ft.), between the *Cima di Gollien* (10,115 ft.) and the *Cima Percia* (10,110 ft.). Fine view of the Rutor (see below) to the W., and of the Grand Paradis and Grivola to the E. Descent rather steep through the *Vallone d'Entrelor*, with the *Becca di Sambeina* (10,370 ft.) on the left, to (2½ hrs.) **Rhèmes Notre-Dame** (6015 ft.; poor cantine, or a bed at the curé's), the chief place in the *Val de Rhèmes*, which is enclosed by imposing glaciers. Notre-Dame is 5 hrs. from Villeneuve. The route down the valley passes *Rhèmes St-Georges* and *Introd* (2885 ft.), with the château of that name, where the Val de Rhèmes unites with the Val Savaranche (p. 53). In descending we obtain a fine view of Mont Velan and the Grand Combin to the N.

A shorter but more toilsome route than the Col d'Entrelor leads from Valsavaranche to Rhèmes Notre-Dame across the *Colle di Sort* (9730 ft.), which lies to the S. of the *Mt. Roletta* (11,100 ft.).

4th Day. — FROM RHÈMES NOTRE-DAME OVER THE FINESTRA DEL TORRENT TO VALGRISANCHE AND TO LIVEROGNE (6 hrs. to Valgrisanche; guide 6 fr.; 3 hrs. more to Liverogne). Steep ascent to the (3½ hrs.) **Finestra del Torrent** or **di Tei** (9260 ft.), between the *Becca di Tei* (10,434 ft.), on the right, and the *Becca dell' Invergnan* (11,838 ft.), on the left, with fine view of the Ormelune and the Rutor. The path descends through the stony *Vallone del Bouc*. Where it divides, we keep to the left. On our left are the *Glacier de Rabuigne* and *Mont Forciat*. Passing (1½ hr.) the *Alp Nouva* (7020 ft.), we descend and cross the brook to *Fornet* (5675 ft.; small inn), the highest hamlet in the *Val Grisanche;* then to *Sevey* and (2 hrs.) **Valgrisanche** or *L'Eglise* (5470 ft.; poor accommodation at the *Cantine*, or a bed at the curé's), the chief village in the valley, prettily situated at the base of the *Rutor*.

The ascent of the **Rutor**, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,310 ft.), either from Valgrisanche, or better from *La Thuile* on the Little St. Bernard route (p. 51), presents no serious difficulty (guide 40 fr.). From La Thuile a bridle-path leads through the deep and narrow Rutor valley to the (2 hrs.) grand **Falls of the Rutor* (6345 ft.) whence we ascend to the left by a new path to the (1½ hr.) *Capanna Santa Margherita* (8085 ft.), situated above the small *Rutor Lake* (now drained). Thence across the large *Rutor Glacier* to the (3 hrs.) *Tête du Rutor* (11,138 ft.), which commands a most splendid panorama (refuge-hut of the Italian Alpine Club on the top). — FROM VALGRISANCHE TO BOURG-ST-MAURICE (p. 54; 15 hrs. from Aosta), over the **Col du Mont** (8630 ft.), a tolerable bridle-path.

The bridle-path from Valgrisanche to Liverogne (3 hrs.) leads through the beautifully wooded Val Grisanche, on the left bank of the *Dora di Valgrisanche*, to *Ceres* or *Serré* (Hôt. Frassy, rustic) and *Revers*, where the river disappears for a short distance under rocks.

The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine. The path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajeur* or *Tour d'Arboé*. — *Liverogne*, see p. 54. Near Liverogne the path quits the gorge and descends to the left through meadows and groups of trees to the road from Courmayeur to *Aosta* (p. 51).

14. From Santhià *(Turin)* to Biella.

18½ M. Railway in ca. 1 hr. (fares 4 fr. 10, 3 fr. 10, 2 fr. 5 c.).

Santhià, see p. 60. The intermediate stations are unimportant.

18½ M. **Biella** *(Testa Grigia; Angelo; Leon d'Oro; Alb. Centrale*, all in the new town; *Grand Hôtel*, with hydropathic establishment, in the old town; photographs of mountain-scenery at *Vittorio Sella's)*, an episcopal see with 11,700 inhab., lies on the *Cervo* and is divided into *Biella Piazzo* (1558 ft.), the high-lying old town, and *Biella Piano* (1410 ft.), the new town. The power for the electric lighting of the industrial new town and for its factories is furnished by the falls of the *Chiusella*, 12 M. to the S.W. The new town possesses arcaded streets and a fine *Cathedral* of the beginning of the 15th cent., with a façade of 1825. The latter stands in a spacious Piazza, where the episcopal palace is also situated. Near the cathedral is an early-Christian *Baptistery*. The church of *S. Sebastiano* is a fine Renaissance structure of 1504. The Giardino Pubblico contains monuments of *Gen. Alfonso La Marmora* (p. 32) and *Garibaldi*, while the Piazza del Teatro has a statue of *Quintino Sella* (1826-84), the statesman, by Ant. Bortone (1888). — The palaces of the old town, rising picturesquely on the hill and reached by a *Cable Tramway*, are now tenanted by the lower classes. — About 3 M. to the N.E. of Biella, near the village of *Bioglio* (2235 ft.), lies the *Villa Sella*, with a beautiful garden and a splendid view of the Alps (visitors admitted).

From Biella Steam Tramways run to (13 M.) *Valle Mosso* viâ (7 M.) *Cossato*, and to (5½ M.) *Mongrando* viâ (2 M.) *Occhieppo* (see p. 60). A third line ascends to the N. through the valley of the *Cervo* to (5 M.) **Andorno** (1805 ft.; **Grand Hôtel*, pens. 12-15 fr.; *Croce Rossa;* Engl. Ch. service at the Grand Hôtel), a charmingly situated village, with two water-cure establishments, which has recently become popular as a summer-resort with English and other visitors. The Gothic church (1304) has been modernized. Numerous pleasant excursions may be made in the neighbourhood. — Beyond Andorno the tramway goes on to (6 M.) *Sagliano*, with a monument to Pietro Micca (p. 35), and (9 M.) *Balma*, whence omnibuses (25 c.) run to *Campiglia* (2460 ft.; albergo). From Campiglia a road ascends to the *Santuario di S. Giovanni* (3345 ft.), situated on the height to the left. Another leads viâ *Rosazza* (Alb. della Gragliasca) to *Piedicavallo* (3405 ft.; Alb. Mologna, well spoken of), whence *Mte. Bo* (8385 ft.; *View) may be ascended in 4½ hrs. (guide 5 fr.).

A pleasant excursion may also be made viâ (1¼ M.) *Cossila* (1970 ft.), with its water-cure, and *Favaro* (2160 ft.) to **Oropa**, 6 M. to the N.W. of Biella (omn. five times daily, 2½ fr., down 1½ fr.; carr. with one horse 6, with two 12 fr.). Here stand a large *Stabilimento Idroterapico* (3480 ft.), founded in 1850 (open June-Sept.; R. 1½-3, A. 1, pens. 6, water-treatment

2 fr. daily; Engl. Ch. service in June and July), and the famous pilgrimage church of *Madonna d'Oropa* (3870 ft.).

About 7½ M. to the W. of Biella (road viâ *Occhieppo*, see p. 59; omn. from the Leon d'Oro 2½ fr.; carr. with one horse 6, with two 12 fr.) lie the pilgrimage-church and hydropathic establishment of *Graglia* (2625 ft.), situated 2 M. above the village of that name, in the midst of a splendid array of mountains. Comp. *Pertusi-Ratti*, 'Guida pel Villeggiante nel Biellese' (Casanova, Turin).

15. From Turin to Milan viâ Novara.

93 M. Railway in 2¾-7½ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c.; express 18 fr. 65, 13 fr. 10 c.). Glimpses of the Alps to the left. — Stations at Turin, see p. 25.

The *Dora Riparia* is crossed, then the *Stura* between (5 M.) *Succursale di Torino* and (10½ M.) *Settimo Torinese*, whence a railway runs N. to *Rivarolo*, with branches thence to *Cuorgnè* (p. 39) and *Castellamonte*. We cross the *Orco* and the *Malone*. 15 M. *Brandizzo*. — 18 M. **Chivasso** (600 ft.; *Alb. del Moro*), a town with 4300 inhab., near the influx of the Orco into the *Po*. Branch-lines hence to *Aosta* (p. 51) and (30½ M.) *Casale-Monferrato* (see below). Tramway to Turin. A road leads from Chivasso to the S. to (2 M.) *San Genesio*, with sulphur baths (Gr. Hôt. S. Genesio; pens. from 8 fr., open 1st May to 1st Dec.). — 20 M. *Castelrosso*; 22½ M. *Torrazza di Verolan*. Near (25 M.) *Saluggia* the train crosses the *Dora Baltea* (p. 52). 29½ M. *Livorno-Vercellese*; 32 M. *Bianzè*; 35½ M. *Tronzano*.

37 M. *Santhià* (Alb. del Pallone; Rail. Restaurant), with 3500 inhabitants. The church, restored in 1862, contains an altar-piece by Gaud. Ferrari. — Railway to Biella, see p. 59; steam-tramway to Ivrea, see p. 50.

The train skirts the highroad. 40½ M. *San Germano-Vercellese*. 49½ M. **Vercelli** (430 ft.; *Tre Re; Leon d'Oro*), an episcopal town with 20,200 inhabitants. From the station we see the imposing church of *S. Andrea*, founded in 1219, with a dome and W. towers like those of northern churches. Interior early-Gothic. Adjacent is a *Museo Lapidario*, with Roman inscriptions and sculptures. The church of *S. Cristoforo* contains frescoes by G. Ferrari (1532-38) and B. Lanini; by the high-altar, *Madonna and donors in an orchard, by Gaud. Ferrari. *S. Caterina*, *S. Paolo*, and the *Istituto di Belle Arti* also contain works by Ferrari. In the cathedral-library are some rare old MSS. The town possesses statues of *Cavour* (1864), *Victor Emmanuel II.*, and *Garibaldi*. — To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B.C. 101.

Steam-tramways ply from Vercelli to *Trino* on the S.W., to *Casale-Monferrato* (see below) on the S., and to the N. to *Aranco* in the valley of the *Sesia* and to *Biandrate* and *Fara*.

From Vercelli to Alessandria, 35 M., railway in 2 hrs. (fares 6 fr. 35, 4 fr. 45, 2 fr. 85 c.). The chief intermediate station is (14½ M.) **Casale-Monferrato** (377 ft.; *Rosa Rossa; Angelo; Leon d'Oro*), on the right bank of the Po, with 17,000 inhab., the ancient capital of the Duchy of Monferrato, which afterwards belonged to the Gonzagas. The interesting Romanesque *Cathedral*, a vaulted basilica with double aisles and a fine atrium, was

founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *S. Domenico*, in the Renaissance style, the *Palazzo di Città*, with a handsome colonnade, and other palaces are also noteworthy. The Ghibelline prince William of Montferrat is mentioned by Dante in his Purgatory (VII. 134). Casale-Monferrato is the junction of the Asti-Mortara line (p. 46) and of that to Chivasso (p. 60). It is also connected with Alessandria, with Vercelli (p. 60), and with Montemagno (p. 46; viâ Altavilla) by tramways. — Various small stations, including *Valenza* (p. 160). — 35 M. *Alessandria*, see p. 46.

From Vercelli to Pavia, see p. 160.

The train crosses the *Sesia* (p. 172); to the left rise the Alps, among which the magnificent Monte Rosa group is conspicuous. 52½ M. *Borgo-Vercelli;* 56½ M. *Ponzana.*

62 M. **Novara** *(Rail. Restaurant; Alb. d'Italia; Hôtel de la Ville*, well spoken of; *Albergo-Rist. Sempione*, opposite the station; *Tre Re; Roma)*, the Roman *Novaria*, an episcopal town and formerly a fortress, with 15,000 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert.

From the station we cross the Piazza Carlo Alberto, with a *Monument of Garibaldi*, to the Via Vitt. Emanuele, passing a *Monument of Cavour*, by Dini, and turn to the right to the church of S. Gaudenzio, erected about 1570, with a façade by *Tibaldi* and a dome 396 ft. high, added by *Antonelli* (p. 36) in 1875-78. The church, without aisles, in imitation of S. Fedele at Milan, contains several good pictures by *Gaud. Ferrari.* The tower (300 steps) commands a wide view. — The Cathedral, a Renaissance building upon old Roman foundations, connected with the *Baptistery* by an entrance-court, presents a picturesque appearance. It contains a Marriage of St. Catharine, by *Gaud. Ferrari.* — To the N.W., behind the Teatro Coccia, is a marble statue of *Charles Emmanuel III.*, by Marchesi. — The *Mercato*, or Corn Exchange, near the Porta Torino, is a handsome building with colonnades. Between the Mercato and the Castello is a monument to *Victor Emmanuel II.* — In the Corso Garibaldi, near the Palazzo Civico, is a monument to *Charles Albert.*

Tramway to *Vigevano* (p. 160) and to *Biandrate* (p. 60).

From Novara to Varallo, 34 M., railway in 2¼ hrs. (fares 6 fr. 25, 4 fr. 40, 2 fr. 80 c.). Unimportant stations. — *Varallo*, see p. 172.

From Novara to Arona, 23 M., railway in ca. 1 hr. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.). — 8½ M. *Bellinzago* and (10½ M.) *Oleggio* are also stations on the Bellinzona-Luino-Genoa line (p. 160). 15½ M. *Varallo Pombia;* 17½ M. *Borgo Ticino.* — 23 M. *Arona*, see p. 158.

From Novara to Seregno, 34 M., railway in 1½-2 hrs. (fares 5 fr. 50, 3 fr. 60, 2 fr. 20 c.). Unimportant stations. — 17 M. *Busto-Arsizio* (p. 155). — 25½ M. *Saronno* (p. 136). — 34 M. *Seregno* (p. 138).

At Novara the Turin and Milan line is crossed by those from Domodossola (p. 4) and from Bellinzona to Genoa (R. 27). Carriages are often changed at Novara.

69 M. *Trecate.* Near *S. Martino* the line crosses the *Ticino* by a handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on we cross the *Naviglio Grande* (p. 109). On the right, near (77 M.) *Magenta*, stands a monument erected to Napoleon III. in 1862, to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled

the latter to evacuate Lombardy. Opposite the station are numerous graves of those who fell in the struggle, with a small chapel on an eminence, and adjoining it a charnel-house and a bronze statue of MacMahon, by Luigi Secchi (1895). Tramway to Milan.

The line intersects numerous rice-fields, which are kept under water two months in the year. 79 M. *Vittuone;* 84½ M. *Rhò* (p. 155), where the line unites with that from Arona.

93 M. *Milan* (see p. 105).

III. Liguria.

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The *Maritime* and *Ligurian Alps* and the contiguous *Apennines* (the boundary between which is some 20 M. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow Riviera, or coast-district, expands at a few points only into small plains. The cultivated land climbs up the hillsides in terraces, sheltered from the N. wind, and enjoying a fine sunny aspect. While the mean temperature at Turin is 52° Fahr., it is no less than 61° at Genoa; and again, while the temperature of January averages 31° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 23°. The climate of the Riviera is therefore milder than that of Rome, and is even favourable to the growth of the palm.

As the country differs in many respects from Piedmont, so also do its Inhabitants, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The *historical* development of the two countries has also been widely different. The natural resource of the *Ligurians*, or the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and freebooters. To what race the Ligurians belong has not yet been ascertained. As the Greek Massalia formed the centre of trade in S. France, with Nice as its extreme outpost towards the E., so *Genoa* constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the Ligurians, in order to secure the possession of the military coast-road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with Nice belonged to Provence, but in 1388 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1815). After the Austrian war of 1859 Nice (1512 sq. M.) and Savoy (3889 sq. M.) were ceded by Italy to France in 1860 as a compensation for the services rendered by Napoleon III. The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and *Genoa*, with an area of 2040 sq. M. and 899,300 inhab., once formed the Republic of Genoa, which in the 13th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying —

'Mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna', and *Dante* (Inf. xxxiii. 151-53) addresses them with the words —

'Ahi, Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna;
Perchè non siete voi del mondo spersi?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy, and neither possessed a school of art, nor produced any scholars of eminence. When at length the effete republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini*, the chief leader of the national revolutionary party, was born at Genoa in 1808, and *Garibaldi*, though born at Nice (1807), was the son of a Genoese of Chiavari. The rivalry of the once far-famed republic with the upstart Turin, and of the restless harbour population with the stolid Piedmontese, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arsenal has been transferred to Spezia.

16. Genoa.†

Railway Stations. The *Stazione Piazza Principe* (Pl. B, 2; restaurant, déj. or D. 3 fr.), the West or Principal Station (for all trains), is in the Piazza Acquaverde. The hotel-omnibuses and cabs (tariff, see p. 63) wait here only. — The East Station, or *Stazione Piazza Brignole* (Pl. H, 6), at the end of the Via Serra, and connected with the chief station by means of a tunnel below the higher parts of the town, is the first place where the Spezia and Pisa trains stop and the starting-point for the local trains to Chiavari. — The *Stazione Caricamento* (Pl. D, 4; starting-point of the local trains to Voltri) and the *Stazione Marittima* (Pl. A, 2) are the goods-stations for the harbour traffic, while the internal trade is carried on through the goods station in the Piazza Principe, adjoining the main station. — Railway tickets of all kinds may also be obtained of the *Fratelli Gondrand*, Via Roma 45; *Thos. Cook & Son*, Via Cairoli 17; *H. Gaze & Sons*, Via Balbi 179 (Hôtel de Londres).

Arrival by Sea. Passenger-steamers land at the *Ponte Federico Guglielmo* (Pl. B, 3) or anchor near it (embarking or disembarking by boat 30 c., at night 60 c.; luggage 50 c. per 110 lbs.). On the wharf are the custom-house, post and telegraph office, and railway booking-office. — Travellers wishing to go on by rail without delay, may, immediately after the custom-house examination on the quay, book their luggage there for their destination (fee to the facchino of the dogana, 20 c.).

Hotels (comp. p. xix; most of them are in noisy situations; the larger hotels have lifts). Grand Hôtel de Savoie (Pl. s; C, 2), opposite the main station, with electric light and steam heating, R., L., & A. 5-8, B. 1½, déj. 4, D. 6, pens. 12-15, omn. ½ fr.; Grand Hôtel de Gênes (Pl. f; E, 5), by the Teatro Carlo Felice, with electric light, R., L., & A. from 4½, B. 1½, déj. 3½, D. 5, pens. from 12, omn. 1 fr.; Grand Hôtel Isotta (Pl. a; F, 5), Via Roma 5, with electric light and railway office, R., L., & A. from 4½, B. 1½, déj. 3½, D. 5, pens. 14, omn. 1 fr.; Eden Palace Hotel (formerly Hôt. du Parc; Pl. b, G 5), Via Serra 6-8, below Acquasola (p. 80) and not far from the E. Station, quiet, with pleasant garden, electric light, and

† Genoa is divided into the *Sestieri* of *Prè*, *Molo*, *Portória*, *San Vicenzo*, *San Teodoro*, and *Maddalena*. — The focus of traffic is the *Piazza Deferrari* (Pl. E, 5, 6). — *Via*, street; *vico*, lane; *vico chiuso*, blind alley; *salita*, ascending street; *mura*, rampart. — The houses are numbered in black; red numbers are used only for shops (*botteghe*) and for entrances of houses.

GENOVA

1 : 10.000

0 100 200 300 400 500 Metri

Tramway a cavalli
" elettrico
" in costruzione
Funicolare

PORTO

PORTO NUOVO

AVAMPORTO

Palazzo Doria
Stazione P. Principe
Stazione Marittima
Dogana
Magazzini della Darsena
Darsena
Calata agli Zingari
Calata di S. Limbania
Posta
Scalo Passeggeri
Ponte Doria
Ponte Embriaco
Ponte Calvi
P. Spinola
P. Morosini
Bacino di Carenaggio
Capitaneria di Porto
Molo Vecchio
Molo Nuovo
Molo Duca di Galliera
Molo Giano
Porta del Molo
Porta Siberia
Porta Marinella
Porto Franco
Mandraccio
Calata alle Grazie
Bacini di Carenaggio
Fanale
Ponte Paleocapa
Ponte Carignano
Stabilimento Bagni
Ba Stella

Osservatorio
Castellaccio (Righi)
Campo Santo di Staglieno 800m
R. Ufficio Idrografico
S. Rocco
Arsenale di Terra
Collegio di Marina
Cristoforo Colombo
Pal. Faraggiana
Ammiraglio
Piano di Montegallero
Piano Montebello
Caste D'Albertis
Corso Firenze
Corso Dogali
Albergo dei Poveri
Ortobotanico
Corso Carbonara
Corso Paganini
Passo Caffaro
Porta S. Bernardino
Chiapasso
Via Bobbio
Via de Via Maraldi
Via Bisagno
Carcere Giudiziario
Dazio
Scalo Università
Palazzo Reale
Pal. Durazzo-Pallavicini
Pal. Balbi-Senarega
S. Annunziata
Piazza Annunziata
Via Balbi
Via Nuova
Via Cairoli
Via Garibaldi
Via Carlo Felice
Via Roma
Via Galleria Mazzini
Via Cesare Battisti
Via Ettore Vernazza
Via Tommaseo
Via Assarotti
Via Peschiera
Via Serra
Via Fieschi
Via Montevideo
Via Brigate Partigiane
Via Fontane
Via Pisacane
Via Francesco Petrarca
Via Carlo Barabino
Via Casaregis
Via Lomellini
Via Tasso
Via Archimede
Via Galileo
Via Cesare Battisti
Via Arsenale
Via Andrea Doria
Via Settembre
Via Gramsci
Via Milano
Via Torino
Via Cairoli
Via Garibaldi
Via Balbi
Via Nuova
Via Cairoli
Via Garibaldi
Via Carlo Felice
Via Roma
Via Galleria Mazzini
Via Cesare Battisti
Via Ettore Vernazza
Via Tommaseo
Via Assarotti
Via Peschiera
Via Serra
Via Fieschi
Via Montevideo
Via Brigate Partigiane
Via Fontane
Via Pisacane
Via Francesco Petrarca
Via Carlo Barabino
Via Casaregis
Via Lomellini
Via Tasso
Via Archimede
Via Galileo
Via Cesare Battisti
Via Arsenale
Via Andrea Doria
Via Settembre
Via Gramsci
Via Milano
Via Torino
Corso Aurelio Saffi
Corso Mentana
Corso Principe Amedeo
Corso Solferino
Corso Magenta
Corso Vittorio Emanuele
Corso Torino
Corso Gastaldi
Corso Gallieno
Corso Gallieno
Corso Gastaldi
Corso Torino
Corso Vittorio Emanuele
Corso Magenta
Corso Solferino
Corso Principe Amedeo
Corso Mentana
Corso Aurelio Saffi
Via Aldo Trannucci
Via Alessandro Volta
Via Jacopo Ruffini
Via Vittorio Emanuele
Via Giuseppe Mazzini
Via Silvio Pellico
Via Tito Speri
Via Tito Speri
Via Silvio Pellico
Via Giuseppe Mazzini
Via Vittorio Emanuele
Via Jacopo Ruffini
Via Alessandro Volta
Via Aldo Trannucci
Via Aurelio Saffi
Via Giuseppe Mazzini
Via Vittorio Emanuele
Via Jacopo Ruffini
Via Alessandro Volta
Via Aldo Trannucci
Via Aurelio Saffi
Via Silvio Pellico
Via Tito Speri
Via Tito Speri
Via Silvio Pellico
Via Aurelio Saffi
Via Aldo Trannucci
Via Alessandro Volta
Via Jacopo Ruffini
Via Vittorio Emanuele
Via Giuseppe Mazzini
Via

steam heat, similar charges. — HÔTEL DE LA VILLE (Pl. d; D, 4), in the Pal. Fieschi, R., L., & A. from 4, B. 1½, déj. 3½, D. 5, pens. 9-14, omn. 1 fr.; HÔT. DE LONDRES (Pl. h; C, 2), near the principal station, R., L., & A. from 4, B. 1½, déj. 3, D. 5, pens. 9-12 fr.; HÔTEL CONTINENTAL DES ÉTRANGERS (Pl. i; E, 4), Via Cairoli 1, with electric light and rail. ticket-office, R. & A. 3½-6, L. ¾, B. 1½, déj. 3-3½, D. 5, pens. 9-14, omn. 1¼ fr. (prices exhibited in rooms). — HÔTEL CENTRAL (Pl. c; F, 5), Via S. Sebastiano 8, R. & L. 4, B. 1¼, déj. with wine 2½. D. with wine 4, pens. from 8½, omn. ¾-2 fr., well spoken of; HÔTEL DE FRANCE (Pl. g; D, 5), R., L., & A. 3-4, B. 1¼, déj. 3, D. incl. wine 4½, pens. from 8 fr.; HÔTEL SMITH (Pl. e, D 5; English landlord), near the Exchange, Vico Denegri, R., L., & A. 2½-4, B. 1¼, déj. 2½, D. incl. wine 3½, pens. 8-9 fr., well spoken of; HÔT. MÉTROPOLE (Pl. o; F, 5), Piazza Fontane Marose, R., L., & A. 3, B. 1, déj. 3, D. incl. wine 5, pens. 8 fr.; AQUILA (Pl. k; C, 2), Piazza Acquaverde, near the station, well spoken of, R., L., & A. 3-4½, B. 1¼, déj. 3, D. 4 fr.; HÔT. DE MILAN ET PENS. SUISSE (Pl. i; C, 2), Via Balbi 34, near the Palazzo Reale, R., L., & A. 3-4, B. 1¼, déj. 3, D. 4 fr. — ITALIA (Pl. p; F, 5), Via Carlo Felice 14, R., L., & A. 3, B. 1¼, déj. 2½, D. 3½, pens. 9½ fr.; HÔT. DE GENÈVE (*Ginevra;* with lift), VICTORIA, both in the Piazza Annunziata (Pl. D, 3); CONCORDIA (Pl. n; F, 5), Via S. Giuseppe, opposite the Galleria Mazzini; LIGURIA, Via Balbi 26, well spoken of; CONFIDENZA (Pl. m; F, 5), Via S. Sebastiano 13, R. 2, L. ½, A. ½, déj. 2½, D. incl. wine 4, pens. 8 fr.; UNIONE, Piazza Campetto 9, R. 2, pens. 7-9 fr.; ALB. NAZIONALE, Via Lomellini 14, R. 2-2½ fr.; FIRENZE, Via Carlo Alberto 31, R. from 1½ fr.; GERMANIA, Via Carlo Alberto, near the station, R. 1½, pens. 4½ fr.; PICCOLO TORINO, Piazza Fossatello, these two unpretending. — EXCELSIOR (Hôtel Garni), new, R., L., & A. 3 fr. — **Pensions.** *Villa Alberti*, Via Caffaro 8, first floor; *Christian Hospice (Ospizio Cristiano)*, Via Caffaro 12, near the Teatro Paganini, R. 2-5, L. ½ fr., A. 60 c., B. 1¼, déj. 2, D. 3 fr. (rooms should be ordered in advance). — Notices of lodgings to let may be found at the paper kiosques, in tobacconists' shops, and in the 'Indicatore degli Alloggi', published on the 1st and 15th of each month.

Cafés. *Roma*, Via Roma and Galleria Mazzini (also luncheons); *Concordia*, Via Garibaldi, opposite the Pal. Rosso (Pl. E, 4; p. 74), with a garden, pleasant and cool (music in the evening); *Milano*, Gall. Mazzini; *Andrea Doria*, Via Roma, on the groundfloor of the Prefecture; *Posta*, Via Carlo Felice; *Labò*, Piazza Deferrari.

Restaurants. *Teatro*, in the Teatro Carlo Felice (Pl. E, F, 5; p. 66); *Concordia* (see above), déj. 3, D. 4 fr.; *Labò*, Via Carlo Felice 7, well spoken of; *Milano*, see above; **Cambio*, Piazza delle Vigne, Italian; *Aquila d'Oro*, at the Exchange (p. 70); *Hôt.-Restaurant Righi*, see p. 81. — **Beer:** **Gambrinus*, *Monsch*, both in the Via S. Sebastiano (Pl. F, 5), also cold viands; *Augustiner Bräuhaus* (formerly *Jensch*), Piazza Corvetto (Pl. G, 5); *Erhart*, Via Carlo Felice 6; Munich beer at all these.

Cabs (a tariff in each; night-fares 10-6).

	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
Per drive of ¼ hr. in the town (also to or from the station)	— 70	1.20	1.20	1.70
½ hour	1 —	1.50	1.50	2 —
1 hour	2 —	2.50	2.50	3 —
Each addit. ½ hr.	1 —	1.25	1.25	1.50

Small articles of luggage free; trunk 15 c.

Electric Tramways: 1. *Piazza Deferrari* (Pl. E, 6)-Piazza Corvetto (Pl. G, 5)-Piazza Zecca (Pl. D, 3)-Via Balbi-Piazza Acquaverde-*Piazza Principe* (Pl. B, 2). Part of this line runs through a chilly subway, which may easily cause a cold to the unwary. — 2. *Piazza Raibetta* (Pl. D 5)-Piazza Deferrari-Piazza Corvetto-*Piazza Brignole* (Pl. H, 5, 6). — 3. *Piazza Deferrari*-Piazza Corvetto-Corso Andrea Podestà-Via di Circonvallazione a Marc (Pl. E, F, 9; p. 81)-*Piazza Raibetta*. — 4. *Piazza Raibetta*-Via di Circonvallazione a Marc Ponte Pila (Pl. H, I, 7)-*Campo Santo* (p. 82). — 5. *Piazza Deferrari*-Piazza Corvetto-Via Assarotti-Piazza Manin (Pl. I, 4)-*CampoSanto*.

A few cars go on to *S. Gottardo* and *Prato*, in the upper valley of the Bisagno. — 6. *Piazza Raibetta*-Piazza Deferrari-Piazza Manin (Pl. I, 4)-Via di Circonvallazione a Monte (station of S. Nicolò, see below)-*Piazza Principe* (Pl. B, 2). — 7. *Via Venti Settembre* (Pl. F, 6)-Ponte Pila-Sturla-Quinto-*Nervi* (p. 93).

Cable Tramways (*Funicolari*): 1. *Piazza Zecca* (Pl. D, 3)-Corso Carbonara (Pl. E, 2; tunnel to this point; comp. p. 65)-S. Nicolò-*Castellaccio* (p. 81). Fare 50 c. — 2. *Piazza Portello* (Pl. F, 4)-*Corso Magenta* (Pl. F, G, 3; p. 81). Fare 10 c.

Tramway Cars run from the *Piazza Caricamento* (Pl. D, 5) by the Via Carlo Alberto and the Piazza Principe (Pl. B, 2) to *Sampierdarena* (25 c.; unpleasant drive), and thence in the one direction to *Cornigliano* (30 c.), *Sestri Ponente* (45 c.), *Multedo*, *Pegli* (55 c.), and *Voltri*, and in the other to *Rivarolo* (40 c.), *Bolzaneto* (55 c.), and *Pontedecimo* (80 c.).

Omnibus from the *Piazza Deferrari* (Pl. E, 6) via the Via Garibaldi and Via Balbi to the principal station and the *Piazza Principe* (Pl. B, 2; fare 10 c.; some of the omnibuses go on to the *Piazza Dinegro*, p. 79), and from the *Piazza Colombo* (Pl. H, 6, 7) to *S. Francesco d'Albaro*, *Sturla*, *Quinto*, and *Nervi* (see pp. 82, 94; electric line in progress).

Small Boats. For 1-4 pers. 2 fr. per hour; best to enquire beforehand. — **Steam Launches**, starting near the Banca S. Giorgio (Pl. D, 5), to *Sampierdarena* and *Sestri Ponente* (p. 83); also for a visit to the harbour (p. 69).

Baths. At the *Palazzo Spinola*, Salita S. Caterina (Pl. F, 5); others at Via delle Grazie 11, and Piazza Sarzano 51. — SEA BATHS (July & Aug.) by the Via di Circonvallazione a Mare (p. 81); also beyond the lighthouse (p. 79; poorly fitted up). Sea-bathing places on the Riviera, see pp. 84, 93.

Theatres. *Teatro Carlo Felice* (Pl. E, F, 5), one of the largest in Italy, open in winter only, for operas; *Politeama Genovese* (Pl. F, G, 4), near Villetta di Negro, for operas (smoking allowed); *Paganini* (Pl. F, 3), chiefly drama; *Politeama Regina Margherita* (Pl. G, 7), Via Venti Settembre, for dramas, operas, and operettas; *Alfieri*, Via Corsica, in summer only; variety theatres (not for ladies) at the *Caffè d'Italia*, Acquasola (adm. 1 fr.), and the *Café Zolesi*, Galleria Mazzini. — **Band** in the *Acquasola Park* (p. 80) three times a week, 7-9 p.m. in summer and 2-4 p.m. in winter; excellent concert of the band of the *Pompieri* (firemen) once weekly in the *Piazza Fontane Marose* (Pl. F, 4, 5).

Shops. BOOKSELLERS: *A. Donath*, Via Luccoli 33 (Pl. E, 5; p. 70), with circulating library; *L. Beuf*, Via Cairoli 2; *Libr. Sordo-Muti*, Piazza Fontane Marose. — PHOTOGRAPHS: *Alfred Noack*, Vico del Filo 1, upstairs (his views of the Riviera and N. Italy also to be had from the booksellers, etc.); *Degoix*, Via Cairoli 7; *Lupi*, Via Orefici 14S. — FILIGREE WORK: *Coderilla* and others in the Via Orefici; *Sivelli*, Via Roma 66. — ALABASTER AND MARBLE: *Bianchi*, Gall. Mazzini 5; *Cl. Pocchini*, Via Cairoli 1. — SILK AND VELVET (*Velluto di Genova*): *Deferrari*, Piazza Soziglia. — CANDIED FRUIT (*Frutti canditi*): *Vedova Romanengo*, Via Orefici, opposite Piazza Campetto; *Pietro Romanengo*, Piazza Soziglia; *Ferro e Cassanello*, Piazza Deferrari; *Florin*, Via Balbi.

Post Office, Galleria Mazzini (Pl. F, 5), open 8 a.m. to 9 p.m. — **Telegraph Office**, Palazzo Ducale, Via Sellai (Pl. E, 6).

Bankers, *Granet, Brown, & Co.*, Via Garibaldi 7; *Sandoz*, Via Luccoli; *C. Pfister*, Piazza Deferrari 38 (1st floor). — **Money Changers** abundant near the Exchange.

Steamboats (comp. p. xviii). The most important for tourists are those of the *Navigazione Generale Italiana* (Florio-Rubattino; office, Piazza Acquaverde), to all the chief ports of Italy and to the Levant. Comp. the Italian time-table (larger edition). — The *Sloman Steamers* ply to Barcelona, Malaga, and Lisbon. — The *North German Lloyd* (agents, *Leupold Fratelli*, Piazza S. Siro 10) maintains a weekly line of steamers from Genoa to Gibraltar and New York, while the China and Australian steamers of this company also touch at Genoa (2-3 times a month).

Consuls. British, *William Keene, Esq.*, Via Palestro 10; American, *Hon. James Fletcher*, Via Assarotti 36.

Physicians: *Dr. Breiting* (speaks English), Corso Solferino 20; *Prof. Giov.*

Ferrari (speaks English), Via Assarotti 12; *Dr. Zäslein*, Via Mameli 31. — *Protestant Hospital*, Salita S. Rocchino, supported by the foreigners in Genoa (physician, Dr. Breiting). — **Dentists**: *Bright*, Via SS. Giacomo e Filippo 35; *Terry*, Piazza Cavour 5; *Mela*, Salita S. Catarina 1; *Grimm*, Via Roma 5. — **Chemists**: *Farmacia Anglo-Americana* (Cabella), Via Cairoli 38; *Zerega* (English prescriptions), Via Carlo Felice 2; *Moretta*, Via Roma 10; *Farmacia Internazionale*, Via Carlo Felice 33.

Goods Agents. *Jesinghaus*, Pal. Doria (Pl. A, B, 2); *Weiss*, Via Balbi 36; *Semler & Gerhardt*, Via S. Pancrazio 2; *Weidmann*, Via Balbi, Vico S. Antonio 5.

English Churches. *Church of the Holy Ghost* (built by Street, in the Lombard style), Via Goito; services at 8.15, 11, and 5; chap., Rev Ronald MacDonnell. *Church Seamen's Institute*, Via Milano 26 (Mr. MacDonnell); serv. Sun. and Thurs. 7.30 p.m.; weekly concert on Sat.; reading, writing, and recreation rooms open daily for seamen, 10-10. — *Presbyterian Church*, Via Peschiera 4 (Rev. Donald Miller, M. A.); service at 11 a.m. *Genoa Harbour Mission*, in connection with the Brit. & For. Sailors' Society and the Amer. Seaman's Friend Society: serv. Sun. and Tues. at 7.30 p.m. in the *Sailors' Rest*, 15 Via Milano (Rev. D. Miller and Capt. Clucas). Social entertainments Frid. at 7.30 p.m. (visitors welcome).

Collections and Galleries.

Cathedral Treasury (p. 72), Mon. & Thurs. 1-4; ½ fr.
Museo Civico (pp. 79, 80), daily, except Mon., 11-4; fee, on Sun. free.
Palazzo Bianco (p. 75), daily, 11-4 (April to Sept. 10-4), 50 c., Sun. & Thurs. 25 c., the last Sunday of each month free.
Palazzo Durazzo-Pallavicini (p. 76), daily, 11-4 (fee).
Palazzo Reale (p. 78), daily, in the absence of the court.
Palazzo Rosso (p. 74), on Mon., Wed., Thurs., Frid., and Sat., 11-3, free (no gratuities), closed on Tues., Sun., and holidays.

Principal Attractions (two days). 1st Day. Morning: row in the *Harbour* (p. 70); walk through the Via S. Lorenzo past the *Cathedral* (p. 71) to the Piazza Nuova with *S. Ambrogio* (p. 72) and to the Piazza Deferrari. Afternoon: through the **Via Garibaldi* (p. 73), with visits to the *Palazzi Rosso* (p. 74) and *Bianco* (p. 75); *Via Balbi* (p. 76); *Palazzo Doria* (p. 78); **Lighthouse* (p. 79). — 2nd Day. Morning: **Villetta di Negro* (p. 79); *Corso Andrea Podestà* (p. 80); **Santa Maria di Carignano* (p. 80); *Via di Circonvallazione a Mare* (p. 81). Afternoon: *Campo Santo* (p. 82) and **Castellaccio* (p. 81). Excursions to *Nervi* (p. 93) and to *Pegli*, including the *Villa Pallavicini* (p. 84; closed on Frid.).

Genoa, Italian *Genŏva*, French *Gênes*, with 221,500 inhab., the seat of a university and of an archbishop, and the headquarters of the 4th Italian army corps, is a strong fortress and the chief commercial town in Italy. Its situation, rising above the sea in a wide semicircle, and its numerous palaces justly entitle it to the epithet of '*La Superba*'. The old town is a net-work of narrow and steep streets, lined with many-storied buildings, but the newer quarters have broad and straight thoroughfares. The principal streets are lighted with electricity. The extensive fortifications, dating from the beginning of the 17th cent., have been recently strengthened. From the large lighthouse on the W. side, where the barracks of *S. Benigno* afford quarters for 10,000 men, a broad rampart runs up the hill at some distance from the town, past the *Forte Begato* (1620 ft.), to the *Forte dello Sperone* (1690 ft.); then descendspast *Forte Castellaccio* (1250 ft.; view) to the mouth of the *Bisagno*, which falls into the sea to the E. of Genoa, a circuit of about 9½ M. in all. The heights around the town are crowned with ten detached forts.

The beauty of its situation and the reminiscences of its ancient

glory render a visit to Genoa very attractive. Invalids, however, must be on their guard in winter against the raw winds and the abrupt changes of temperature.

From the earliest times Genoa has been famous as a seaport, and it is believed to derive its name from the fact that the shape of the coast here resembles that of a knee *(genu)*. The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a new feudal nobility sprang up alongside of the native noblesse. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto, and in 936 even plundered Genoa itself. In 1015 the Genoese made themselves masters of Corsica, and in 1119 they waged a victorious war against *Pisa*, then mistress of the Tyrrhenian Sea. From that date the rival cities were almost permanently at war down to 1284, when a terrible naval battle took place between them at Meloria, on which occasion the Genoese captured 29 Pisan galleys, and sank 7 others. From this disaster Pisa never recovered, and Genoa now obtained the supremacy over the W. islands, Corsica, and nominally over Sardinia also. At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople and in the Crimea, in Syria and Cyprus, at Tunis and Majorca. The rivalry of the Genoese and *Venetians* was a fruitful source of wars and feuds during the 12-14th centuries, which at length were terminated by a decisive victory gained by the latter in 1380.

The internal history of the city was no less chequered than the external. The party-conflicts between the great families of the *Doria* and *Spinola* (Ghibellines) on one side, and the *Grimaldi* and *Fieschi* (Guelphs) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the counts of Montferrat, and the dukes of Milan were alternately masters of Genoa. Nor was this state of affairs materially altered by the revolution of 1339, by which the exclusive sway of the nobility was overthrown, and a *Doge* invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Banco di S. Giorgio*, which had acquired extensive possessions, chiefly in Corsica, and would, perhaps, have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. *Andrea Doria* (p. 78), the admiral of Emperor Charles V., at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fiesco in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by the French, who took Genoa in 1684, and by the Imperial troops by whom Genoa was occupied for a few days in 1746. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 15 years. In 1736 the ambition of *Theodore de Neuhof*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the Corsicans, who were subjects of Genoa, but the usurper was expelled with the aid of the French, who afterwards (1768) took possession of the island on their own behalf. After the battle of Marengo (1800) Genoa was taken by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

To the student of art Genoa offers much of interest. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period. The Renaissance palaces of the Genoese noblesse are, on the other hand, of the greatest importance, surpassing in number and magnificence those of any other city in Italy. Many of these palaces were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia

1500, d. 1572), whose style was followed by subsequent architects. In spite of occasional defects, the architecture of the city is of an imposing and uniform character, and great ingenuity has been displayed in making the best of an unfavourable and limited site. The palaces, moreover, contain a considerable number of works of art, while *Rubens*, who resided at Genoa in 1606-8, and *Van Dyck* at a later period, have preserved the memory of many members of the noblesse. The native school of art, however, never rose to importance, and was far from being benefited by the zeal of its artists in painting façades. The chief painters were *Luca Cambiaso* (1527-85), *Bernardo Strozzi*, surnamed *Il Cappuccino* or *Prete Genovese* (1581-1644), *Giov. Batt. Paggi*, and *Benedetto Castiglione*.

a. The Harbour and the Adjoining Streets.

Until recently the harbour consisted solely of the *Porto* or inner harbour, which was closed on the S. by the *Molo Vecchio* (492 yds. long), said to have been constructed in 1134, and by the *Molo Nuovo* (722 yds. long), dating from the 18th century. In 1877-95, however, very extensive additions were made, a sum of 20 million francs having been presented to the city for the purpose by the Marchese Raffaele Deferrari, Duke of Galliera (d. 1876). The Molo Nuovo was prolonged to the S.E. by the *Molo Duca di Galliera*, and on the E. side a new breakwater, the *Molo Giano* or *Orientale* (547 yds. long), was added, creating a new harbour *(Porto Nuovo)* and an outer basin *(Avamporto)* for war-vessels (comp. the Plan, p. 82). The total expense was 63 million francs. The aggregate water area of these different basins is 555 acres; the length of the quays is 5 M. In 1895 the harbour was entered and cleared by 11,980 vessels, of which 6665 were steamers. The value of the imports (2,696,244 tons) was 365,000,000 fr., that of the exports (143,508 tons) was 138,000,000 fr.

To reach the harbour from the railway-station, we traverse the Piazza Acquaverde (Pl. C, 2; p. 78) and descend the narrow Via San Giovanni (Pl. C, 2) towards the S. To the right, at the corner of the Piazza della Commenda, is the small early-Gothic church of *S. Giovanni Battista* or *di Prè* (13th cent.), which originally belonged to a commandery of the Knights of St. John. Since a reconstruction in the 17th cent. the entrance has been at the E. end.

The busy Via Carlo Alberto (Pl. C, D, 3, 4), skirting the Piazza della Commenda, leads to the W. to the new *Dogana* (Pl. B, 2), or custom-house, and to the *Ponte Federigo Guglielmo* (p. 64), the landing-place of the oceanic steamers. Farther on are the Palazzo Doria (p. 78) and the large lighthouse (p. 79). To the E. the street leads past the *Magazzini della Dársena*, the former marine arsenal, and the old *Darsena* (Pl. C, 3), or war-harbour, in which Fiesco was drowned in 1547, to the Piazza Caricamento (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to *Raffaele Rubattino* (1809-72), the Genoese steamship-owner. On the S. side of the square is the building of the former *Bank of S. Giorgio* (p. 68), occupied until recently by the Dogana. The large

hall is embellished with 21 marble statues of men who have deserved well of the city, partly of the 15th century. On the upper floor are the Archives. Farther on is the *Porto Franco*, or free harbour, with extensive bonded warehouses (visitors admitted: no smoking).

The Via del Commercio and the Via Vittorio Emanuele (Pl. D, 5), skirting the E. side of the free harbour, lead to the S.W. to the Piazza Cavour (Pl. D, 6), to the S. of which begins the Via di Circonvallazione a Mare (p. 81). To the W. is the *Molo Vecchio*, with the *Porta del Molo* (Pl. C, 5), a gateway built in 1550 by Gal. Alessi.

A Row in the Harbour (tariff, see p. 66) is very attractive when the sky is clear and the sea calm. We first proceed to the end of the *Molo Vecchio*, on which stands a small *Fanale* or lighthouse (Pl. A, 5; no admission). Thence we cross to the *Bacini di Carenaggio* (Pl. C. D, 7,8), large dry docks constructed in 1893-95. After seeing these, we row past the end of the *Molo Giano* (lighthouse) to the *Molo Duca di Galliera*, which commands a fine view of the city and mountains. Hence we return on foot, passing the Quarantine Station, and traverse the Molo Nuovo to the large lighthouse (p. 79), which may now be visited. Then by tramway to the Darsena (p. 69).

The following route avoids the noisy and crowded streets near the harbour. From the S.E. end of the Darsena (Pl. C, 3), whence the Via delle Fontane leads to the left to the Annunziata (p. 76), we pass through the fine Gothic *Porta dei Vacca*, erected on the site of the old gate of 1159 and adorned with its mediæval sculptures and towers of the 16th cent., to the *Via del Campo* (Pl. D, 4) and the Piazza Fossatello (Pl. D, 4). [From this piazza the Via Lomellina, with the *Palazzo Centurione* (No. 1), by Alessi, and the house in which Mazzini was born (No. 33), leads to the left to the Annunziata (p. 76).] Then through the *Via di Fossatello* and the *Via S. Luca* to the Piazza Banchi, with the **Exchange** (*Loggia de' Banchi, Borsa;* Pl. D, 5), erected at the end of the 16th cent. from plans by *Alessi*, and adorned with a marble figure of *Cavour* by Vinc. Vela (business-hours, 11-3). [In the small Piazza S. Siro, to the left of the Via S. Luca and opposite the North German Lloyd Agency, is the old cathedral of S. Siro (Pl. D, E, 4), rebuilt about 1580, with a façade of 1830, containing statues by *Taddeo* and frescoes by *Giov. Batt. Carlone*.] — To the left of the Exchange, the narrow Via Orefici (Pl. D, E, 5), with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the *Piazza Soziglia* and the *Via Luccoli*, lead to the Piazza delle Fontane Marose (p. 73).

To the N. of the Piazza Soziglia is the church of *S. Maria delle Vigne* (Pl. E, 5), containing a wooden crucifix with painted statues of the Virgin and St. John by Maragliano, three Gothic figures above the side-portal on the right, and a tower of the 13th century. On the left is a ruined cloister of the 11th century. In the piazza is the *Palazzo De Amicis*, of the 16th century. — On the S. side of the Piazza Soziglia (Piazza Campetto, No. 8) is the handsome *Palazzo Imperiali*, by G. B. Castello (1560).

From the Exchange the Via S. Pietro della Porta, passing the

church of *S. Pietro de' Banchi* (1583), with its high flight of steps, leads to the S. to the Via S. Lorenzo (see below).

The narrow streets to the S. of the Via Vitt. Emanuele (p. 70) and the Via S. Lorenzo, in the oldest and most unsavoury part of Genoa, contain several churches of considerable artistic interest. The Via S. Giorgio, a side-street of the Via Vitt. Emanuele, and the continuation of the above-mentioned Via S. Pietro della Porta, both lead to the Piazza S. Giorgio (Pl. D, 6), on the S.E. side of which stands the church of *S. Giorgio*, a baroque structure with a dome, containing a Pietà by the Spanish master, Sanchez Coello (1st chapel to the left of the choir). Adjoining it is a charming little church in the same style, by Borromini. A few yards to the S.W. of the latter is the small Piazza Cattaneo, with the palace of that name, a room on the second floor of which contains eight portraits by *Van Dyck*. The Via delle Grazie leads hence to the Gothic church of *SS. Cosmo e Damiano*, which contains a Florentine Madonna of the 14th cent. (left of the high-altar). — Continuing to ascend beyond S. Cosmo, we reach the church of **Sta. Maria di Castello** (Pl. D, 6), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; the third has an Annunciation by *Giovanni Mazone* of Alessandria (15th cent.); in the third to the right are tasteful mural decorations and an altar-piece by *Sacchi* (1526). The choir was added in the 15th century. In the transept is a Madonna by *Justus d'Allamagna* (1451; under glass). — We now descend to the E. to *San Donato* (Pl. E, 6), a Romanesque structure of the 12th cent., containing some ancient columns. The architrave and columns of the entrance show an archaistic tendency like those of the cathedral. The Salita Pollajuoli leads hence to the N.E. to the Piazza Nuova (p. 72).

b. From the Harbour through the Via San Lorenzo to the Piazza Nuova and the Piazza Deferrari.

Near the beginning of the Via Vitt. Emanuele (p. 70) is the busy Via San Lorenzo, running towards the S.E. It contains the new *Banca d'Italia* (Pl. D, 5) and the cathedral of —

***San Lorenzo** (Pl. E, 5, 6), founded in 985, re-erected about 1100 in the Romanesque style, restored in the Gothic style in 1307, and provided with a Renaissance dome by *Galeazzo Alessi* in 1567. The choir was modernized in 1617, and in 1896 the interior was harmoniously restored. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in imitation of the French Gothic churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12-14th cent. (on the N. portal, a carver's inscription of 1342) and with archaistic ornamentation on the entablature and capitals. A small oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The Interior, to which the massive substructure of the towers forms a kind of atrium, still retains 16 Corinthian columns from the original Romanesque building. The upper series of columns alternating with piers, and also the whole of the vaulting, belong to the building of 1307. On the right, over the second side-portal, is the monument of Cardinal Luca Fieschi (d. 1336), by *Giov. di Balduccio* of Pisa. In the chapel to the right of the

choir, a *Crucifixion with saints and angels (covered), the masterpiece of *Fed. Baroccio*, the statues by *P. Francavilla*. In the choir, handsome stalls with inlaid work. In the chapel to the left of the choir, six pictures and a statue of Fides by *L. Cambiaso*. In the left aisle, seven statues by *Gugl. della Porta*. — The second chapel to the left of the entrance, that of *S. Giovanni Battista, erected in 1451-96, contains in a stone arca of the 13th cent. (below the altar) relics of John the Baptist, brought from Palestine during the Crusades. The six statues at the sides and the reliefs above them are by *Matteo Civitali* (p. 395); the Madonna and John the Baptist by *Andrea Sansovino* (1503); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (1532). The external decoration of the chapel, with admirable reliefs above (best light in the afternoon), was executed by the Lombardic masters, *Dom.* and *Elia Gazini* and *Giov. da Bissone* (1449-50). — In the sacristy is the Cathedral Treasury (adm., p. 67). Among the relics here are a silver shrine for the Procession of Corpus Domini, executed in 1553-1611 by *Franc. Rocchi* of Milan and other artists; and (to the left) a cross from Ephesus, captured at Phocæa in 1308. To the right is the *Sacro Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea in 1101 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1827. Beneath is a silver altar-front by the German goldsmith *Melchior Süss* (1599); opposite is a silver shrine for the procession on Ash Wednesday, by *Teramo di Daniele* (1437); a casket for the relics of John the Baptist, probably a Florentine work of the end of the 16th century. On the third wall are two choir vestments (15th and 16th cent.) and costly vessels; beneath is a modern altar-front, with a copy of Leonardo da Vinci's Last Supper (1892).

To the left of the cathedral are Romanesque cloisters of the 12th century. — Farther on, in the Piazza Nuova, is **S. Ambrogio** (Pl. E, 6), a church of the Jesuits, of the close of the 16th cent., profusely decorated.

3rd Altar on the right: Assumption by *Guido Reni* (covered). High-altar-piece, Presentation in the Temple, by *Rubens*. The four black monolith columns are from Porto Venere (p. 98). First chapel on the left, Martyrdom of St. Andrew, by *Semino the Elder*. Third Altar on the left: **Rubens*, St. Ignatius healing the sick (ca. 1620, restored in 1896; covered).

The house *Vico dei Notari* No. 1, to the right of the church, has a fine Renaissance portal. In the Piazza Nuova is also situated the **Palazzo Ducale** (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left belonged, but completely remodelled by *Rocco Pennone* in the 16th cent. (fine staircase), and modernised after a fire in 1777. Façade by *Simone Cantoni*. It now contains the telegraph-office, law-courts, and police and government offices.

From the Piazza Nuova the Via Sellai leads to the left to the busy Piazza Deferrari (Pl. E, 5, 6; 78 ft. above the sea; starting-point of the electric tramways mentioned at p. 65), which is embellished with a large *Equestrian Statue of Garibaldi*, by Aug. Rivalta, unveiled in 1893. — On the N.W. side of the piazza stands the *Palazzo Deferrari* (18th cent.). Opposite are the *Teatro Carlo Felice* (Pl. E, F, 5; see p. 66) and the Accademia delle Belle Arti (Pl. E, F, 6), on the first floor of which is the *Biblioteca Civica* (about 45,000 vols.; always accessible); on the second floor a col-

lection of casts and a few paintings. — The Via Venti Settembre leads from the Academy to the S.E. to the old Porta d'Archi (p. 80) and to the Bisagno bridge, where the Via di Circonvallazione a Mare (p. 81) ends. Farther on are S. Francesco d'Albaro and Nervi (comp. p. 82).

The Salita di S. Matteo, the second side-street to the left, leads from the Piazza Deferrari to the small Gothic church of **S. Matteo** (Pl. E, 5; 1278), containing many memorials of the Doria family, the façade being covered with inscriptions in their honour. The interior was altered in 1530 by the Florentine *Montorsoli*, who was invited to Genoa by Andrea Doria, and, with his assistants, executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is Doria's sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the early-Gothic style (1308-10), with 17 ancient inscriptions relating to the Dorias, and remains of Montorsoli's statue of Andrea Doria, which was mutilated during the Revolution in 1797. An ancient sarcophagus-relief, with an inscription in honour of Lamba Doria, who defeated the Venetians at Curzola in 1297, is built into the right side of the façade. — The little piazza in front of the church is surrounded with *Palaces of the Doria Family;* one nearly opposite, the lower half of which is covered with black and yellow marble, bears the inscription, '*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*' (1528). — No. 13, to the left of S. Matteo, is the *Palazzo Centurione*, with a colonnaded court of the early Renaissance.

c. From the Piazza Deferrari to the Main Railway Station and to the Lighthouse.

From the Piazza Deferrari two broad streets lead to the N.E.: to the right the Via Roma, to the left the short Via Carlo Felice. The latter leads past the *Palazzo Pallavicini* (No. 12), now belonging to the Durazzo family (p. 76), to the Piazza delle Fontane Marose (Pl. F, 4, 5). No. 17 in this piazza is the *Pal. della Casa*, originally *Spinola* (15th cent., but restored in the 17th), adorned with five statues in niches; No. 27 is the *Pal. Lod. Stef. Pallavicini*, sumptuously fitted up in modern taste.

From the S.E. angle of the Piazza delle Fontane Marose the Salita S. Caterina leads to the Piazza Corvetto (p. 79). — Through the Via Luccoli to the harbour, see p. 70.

At the Piazza delle Fontane Marose begins a broad line of 16th cent. streets, extending to the Piazza Acquaverde (p. 78), under the names of *Via Garibaldi* (formerly *Nuova*), *Via Cairóli* (formerly *Nuovissima*), and *Via Balbi*. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa.

The first of these main streets, *Via Garibaldi (Pl. E, 4), is flanked with a succession of palaces. On the right, No. 1, *Palazzo Ces. Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly Cambiaso. Right, No. 3, *Pal. Parodi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso and others. Left, No. 4, *Pal. Cataldi*, formerly Carega,

erected about 1560 by Giov. Batt. Castello. Right, No. 5, **Pal. Spinola*, by Gal. Alessi, containing pictures of the Genoese school, a portrait of Cambiaso by himself, a Madonna by Luini, an equestrian portrait and a Madonna by Van Dyck. Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 8-10, *Pal. Adorno* (accessible by introduction only), also by Gal. Alessi, contains several good pictures: Rubens, Hercules and Dejanira; three small pictures attributed to Mantegna, though more in the style of S. Botticelli (Triumph of Amor, of Jugurtha, of Judith; comp. p. 30, No. 106); Cambiaso, Madonna and saints; Clouet, Portraits of four children; Piola, Frieze with children; Perino del Vaga, Nativity of Mary.

Left, No. 12, *Pal. Serra*, by Alessi; interior rebuilt by De Wailly (d. 1798) and Tagliafico, with a magnificent hall.

Right, No. 9, **Palazzo Municipale** (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (16th cent.), has a handsome staircase and court, skilfully adapted to its sloping site.

The Vestibule is adorned with five frescoes from the life of the Doge Grimaldi, the Court with a marble statue of Mazzini, and the Staircase with a statue of Cattaneo Pinelli. — In the large Council Chamber on the upper floor are mosaic portraits of Columbus and Marco Polo. In the adjacent room are facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta); large bronze tablet of B. C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A cabinet to the left contains Paganini's violin (a 'Guarneri').

Left, No. 18, ***Palazzo Rosso** (Pl. E, 4), by *Alessi*, so named from its red colour, formerly the property of the *Brignole-Sale* family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and *Picture Gallery* (adm., see p. 67; lists of pictures in each room), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889), and her son Filippo.

Ascending the staircase to the third story, we pass to the right into the Stanza delle Arti Liberali (R. I), named, like the following rooms, after the ceiling-paintings (by *Carlone*, *Parodi*, *Deferrari*, and others), and containing three portraits of Doges of the Brignole family (17-18th cent.). The ceiling-paintings are sometimes continued by the relief-work of the cornices. — To the right, the Alcova (R. II): *Rigaud*, Lady and gentleman of the Brignole family. — III. Stanza della Gioventù. Over the door: *Carletto Caliari*, Martyrdom of St. Justina. Adjacent, to the right: *Guercino*, Cleopatra; *B. Strozzi*, *'il Cappuccino'*, Charity (after Cambiaso); *L. Cambiaso*, Holy Family (injured); *B. Strozzi*, Cook with poultry; *A. del Sarto*, Holy Family (copy). — IV. Sala Grande, with ceiling decorated with the armorial bearings of the family. Exit-wall: *Guidobono di Savona*, Lot and his daughters; *Valerio Castello*, Rape of the Sabines. Entrance wall: *Guidobono*, Lot in captivity; *D. Piola*, Sun-chariot of Apollo; *Guidobono*, Abraham dismissing Hagar. — V. Stanza della Primavera: *Style of Paris Bordone*, Venetian woman; *Moretto* (?), Physician (1533); **Van Dyck*, Marchese Antonio Giulio Brignole-Sale on horseback; *A. Dürer*, Portrait (1506; ruined); *Titian* (school-piece), Philip II. of Spain. Exit-wall: *Van Dyck*, Prince of Orange, Portrait of a father and son. On the entrance wall: *B. Strozzi*, Flute-player; *Van Dyck*, Marchesa Paola Brignole-Sale;

Rubens (not *Van Dyck*), Bearing of the Cross; **Jac. Bassano*, Portrait of father and son; **Paris Bordone*, Portrait. — VI. Stanza dell' Estate: *Guercino*, Suicide of Cato; *Luca Giordano*, Clorinda liberating Olintho and Sophronia (from Tasso); *L. Carracci*, Annunciation; *Guercino*, Christ driving out the money-changers; *B. Strozzi*, St. Paul; *Lanfranco*, Bearing of the Cross; *Caravaggio*, Raising of Lazarus; *Guido Reni*, St. Sebastian (early copy). By the window-wall is a large mirror, with a magnificent baroque frame by *Fil. Parodi*. — VII. Stanza d'Autunno: *Bonifazio II.*, Adoration of the Magi; *Bassano*, Adoration of the Child; adjoining, *Guido Reni*, Half-figures of Christ and the Madonna; *Guercino*, Madonna enthroned, with saints; *Venetian School* (attributed to *Bellini*), Portrait of Franc. Philetus; *G. Reni*, St. Mark. — VIII. Stanza dell' Inverno: *School of Leonardo da Vinci*, John the Baptist (original in the Louvre); *Paris Bordone*, Holy Family with SS. Jerome and Catharine (one of the master's chief works, but much injured); *Carlo Maratta*, Repose during the flight to Egypt; *Pellegro Piola*, Holy Family; **Style of P. Veronese*, Judith and Holofernes; *Murillo* (?), Holy Family; *P. Bordone* (?), Half-length of an old man; *Varotari (Padovanino)*, Magdalen. — IX. Stanza della Vita dell' Uomo: *Van Dyck*, Portrait; *P. Veronese* (?), Venetian lady; *Van Dyck*, Marchesa Geronima Brignole-Sale, with her daughter (retouched throughout). — Corridor, with roof painted to imitate ruins.

No. 13, opposite Pal. Rosso, and named 'white' by way of contrast, is the **Palazzo Bianco** (Pl. F, 4), erected in 1565-69, also for a long period the property of the *Brignole-Sale* family, but bequeathed in 1889 with numerous works of art to the city by the Duchess of Galliera (see p. 74), and since 1893 converted into a museum known as the **Galleria Brignole Sale-Deferrari* (adm., see p. 67; picture-lists in each room).

Staircase. On the walls are numerous inscriptions and sculptures, including the remains of Genoese monuments.

Entresol. — Room I (left): 137. Genoa with the walls of 1159, a large oil-painting; 110, 105. Views of Genoa in 1597 and 1656; 126, 133. Scenes in the Genoese rising against Austria in 1746; 154. Part of the harbour chain of Pisa, captured in 1290; church-bell of 1292; old Genoese weights and measures; old cannon found in the harbour in 1890; national relics; Abyssinian weapons, captured in 1895-96. — Room II: 1. View of Corsica, Genoa, and the Riviera di Levante in 1548; 3. Banner of the 'Thousand of Marsala'. The glass-cases contain Genoese coins and medals; two letters of Andrea Doria; facsimiles of three letters of Columbus; a crystal urn enclosing a small part of his ashes, discovered in 1877 in the Cathedral of Santo Domingo.

Second Floor. — The Ante-Room contains sculptures: 1. Head of Janus from S. Lorenzo (16th cent.); 6. *Giov. della Robbia*, Terracotta altar, with the Coronation of the Virgin (from Spezia); 7. Bacchic procession, a Roman sarcophagus-relief from the tomb of Franc. Spínola in Gaeta; 22, 23. Assyrian limestone reliefs.

Room I. Models of the caravels of Columbus; two globes, by Padre Coronelli (1688); large Chinese and Japanese vases; pictures of little value.

R. II. 7. Byzantine pallium, with legends of the saints (13th cent.); Flemish tapestry; Japanese vases. In the middle, marble group of Children playing with a cat, by *Giulio Monteverde*.

R. III. Paintings of the Flemish school. To the left, *6. *Rubens*, Venus and Mars (ca. 1615); 13. *A. van der Neer*, Moonlight-scene; 14. *Jan Steen*, Children's festival (spoiled); 15. *Flemish School* (16th cent.), Triptych with Adoration of the Magi, Annunciation, and Flight into Egypt; *11. *Gerard David* (not *Floris*), Madonna, with SS. Jerome and Nicholas of Tolentino; 16. *G. David*, Crucifixion (scho l-piece); 21. *J. van Ruysdael*, Landscape; 22. *Van Dyck*, Christ and the Pharisees; *26. *G. David* (here ascribed to Memling), Madonna; 25. *Teniers the Younger*, Guard-room. — In the middle: Penitent Magdalen, by *Canova* (1796).

R. IV. Spanish and French paintings. To the left, 3. *Murillo*, St. Francis (school-piece); 4. *Velazquez* (?), Philip IV.; 5. *Murillo*, St. Francis in ecstasy; 10, 12. *Zurbaran* (?) SS. Ursula and Euphemia; 17. *L. David*, Portrait; 21. *Murillo*, Madonna (copy); 18. *L Robert*, Funeral in the Campagna; 19. *Murillo*, Flight into Egypt (school-piece). — In the middle: Jenner vaccinating a child, marble group by *G. Monteverde* (1877).

R. V. Italian paintings. To the left, 10. *Paolo Veronese* (?), Boy praying; 12. *Sassoferrato*, Virgin at prayer; 30. *Filippino Lippi*, Madonna and angels, with SS. Francis, Sebastian, and John the Baptist (1503; damaged); 39. *Sassoferrato*, Madonna; 38. *Palma Vecchio*, Madonna, with the Magdalen and the Baptist; 43. *Correggio*, Madonna adoring the child (copy).

R. VI and Gallery I. Paintings of the Genoese school and drawings. — R. VII. Genoese paintings. The cases contain several 'antiphonaries', with beautiful miniatures by *Maestro Bart. Neroni* ('il Riccio Sanese'; 16th cent.).

R. VIII. Italian paintings of various schools. In the middle, a bridal bed of the Brignole family (17th cent.). — Gallery II. Ecclesiastical vestments (17th cent.), miniatures, and small sculptures.

R. IX. Modern paintings. In the cases are antique lamps, vases, glass, and the like. — R. X. Majolica from Savona and elsewhere. Collection of porcelain.

Crossing the small Piazza Grimaldi to the W., we enter the Via Cairóli (Pl. E, D, 4). At the end of this street, No. 18, on the left, is the **Palazzo Balbi* (by Greg. Petondi, 18th century), through which a fine view is obtained of the lower-lying Via Lomellina (p. 70). — On the height, obliquely opposite, is the *Pal. Centurioni*, with a marble portal, containing several pictures. We then cross the Piazza Zecca, with the station of the *Cable Tramway* to the Via di Circonvallazione a Monte and Castellaccio (p. 66), and reach the —

Piazza dell' Annunziata (Pl. D, 3), with the former Capuchin church of **Santissima Annunziata del Vastato*, erected by *Giac. della Porta* in 1587. The portal is borne by marble columns; brick façade otherwise unfinished. It is a well-proportioned basilica with a dome; the vaulting rests on twelve fluted and inlaid columns of marble. This is the most sumptuous church in Genoa.

In the nave are frescoes by the *Carloni*. In the left transept the altar-piece is a coloured wooden group of the Communion of St. Pasquale, by *Maragliano* (1723). The sacristy contains a Descent from the Cross, by *Maragliano* (1726); the colouring is modern.

Carriage-roads and footpaths ascend from the Piazza Annunziata to the (5 min.) Albergo dei Poveri on the Via di Circonvallazione a Monte (p. 81).

In the handsome Via Balbi (Pl. D, C, 3, 2), on the right, No. 1, is the **Palazzo Durazzo-Pallavicini,** formerly *della Scala*, built by *Bart. Bianco* (?), with a handsome façade, fine vestibule, and a superb staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor is the **Galleria Durazzo-Pallavicini* (adm., see p. 67).

The *Antisala* contains busts of the Durazzo-Pallavicini family. — II. Room. Left: *Guercino*, Mucius Scævola before Porsenna; *Van Dyck*, Portrait of a man; **Rubens*, Silenus with Bacchantes (ca. 1608); *Lucas van Leyden* (or rather *School of Memling*), Descent from the Cross; *An. Carracci*, Magdalen; **Van Dyck* (?), James I. of Great Britain with his family. — III. Room. *Giul. Ces. Procaccini*, The Woman taken in adultery;

Bern. Strozzi, Portrait of a bishop; *Guercino*, The tribute-money; *Titian*, Magdalen (school-piece); *Zanchi*, Jephtha's daughter. — IV. Room. *L. Carracci*, Scourging of Christ; *School of Andrea del Sarto*, Madonna and Child, a round picture; *Guido Reni*, Carità Romana; *Paolo Veronese*, Marriage of St. Catharine; *Guido Reni*, St. Jerome, *Vestal Virgin, Cleopatra; *Rubens*, Portrait, a round picture; *Ribera*, St. James; *Tintoretto*, Portrait of Marchese Agostino Durazzo; *Guido Reni*, Porcia Romana. Admirable porcelain vases in the centre of the room. — V. Principal Room. Paintings relating to the myth of Achilles by unimportant Genoese masters. Beautiful Chinese porcelain. — VI. Room. *Domenichino*, Risen Christ appearing to his mother; *Van Dyck*, Boy in white satin; above it, *Van Dyck*, Young Tobias; *Domenichino*, Venus mourning the death of Adonis; *Van Dyck*, Three children with a dog; **Rubens*, Philip IV. of Spain, full-length; *Ribera*, Heraclitus (weeping philosopher), Democritus (laughing philosopher); *Van Dyck*, Lady with two children; *Titian* (?), Ceres with Bacchus, nymph, and Cupid. — VII. Room. Unimportant. — VIII. Room. To the left, *Unknown Dutch Master* (ca. 1500), Pietà; *Gerard David* (?), Flight into Egypt; *Fr. Pourbus*, Garden of Flora; *Flemish School* (ca. 1500), Madonna and Child with St. Francis and the donors; *Flemish Master* (17th cent.), Fête Champètre. — — IX. Room. *German School* (attributed to Lombard Sch.), Crucifixion, with saints; *Rubens*, Ambrogio Spinola. — The Library contains 7000 vols., including many specimens of early printing.

On the left side, No. 4, is the **Palazzo Balbi-Senarega** (Pl. D, 3), begun early in the 17th cent. by *Bart. Bianco*, and enlarged by *Pier Ant. Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The interesting *Picture Gallery* on the first floor is shown on introduction only.

I. Room, adorned like the others with ceiling-paintings by Genoese artists. *Van Dyck*, Francesco Maria Balbi on horseback; *Bern. Strozzi*, Joseph interpreting the dream. — II. Room, to the left: *Titian*, Portrait; *Rubens*, Portrait; *Van Dyck*, Holy Family; *Garofalo*, Holy Family; *Filippino Lippi* (more probably *Sandro Botticelli*), Communion of St. Jerome; *Dutch School*, Crucifixion; *Ag. Carracci*, Mary Magdalen; *Perino del Vaga*, Holy Family, four Figures of Children (on different walls). — We return to R. I and proceed straight on to the III. Room: **Rubens*, Infant Christ and John the Baptist; *Guido Reni*, Lucretia, Cleopatra. **Titian*, Madonna with SS. Catharine, Dominic, and donors: 'charming picture (about 1520), thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape' (*Crowe & Cavalcaselle*). *Gaud. Ferrari*, Holy Family; *Michael Angelo* (?), Gethsemane; *Van Dyck*, Madonna with the pomegranate (della Melagrana); *A. Carracci*, St. Catharine. — IV. Room. Three *Portraits of the Balbi family by *Van Dyck* (in the equestrian piece the head of Philip IV. is said to have been substituted by *Velazquez* for that of the Balbi, who had been banished). — V. Room. *Caravaggio*, Conversion of St. Paul, trivial in conception, but masterly in execution; portraits by *Jac. Tintoretto* (?), *Bronzino*, and *Allori*; then, *Lower Rhenish Master of the Death of the Virgin*, Holy Family and Adoration of the Magi; *Guido Reni*, St. Jerome. — VI. Room. Small pictures by *Andrea Schiavone; Jac. Bassano*, Market.

On the right side of the street, No. 5, is the **Palazzo dell' Università** (Pl. D, 3), begun as a Jesuit college by *Bart. Bianco* in 1623, and created a university in 1812. The *Court and staircase are probably the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by *Giovanni da Bologna*. A staircase leads hence to the high-lying *Botanical Garden* of the University (ring at the iron gate; side-entrance, Corso Dogali, p. 81).

On the left, No. 6, *Pal. Durazzo*, with colonnaded court. Right, *S. Carlo*, with sculptures by Algardi (1650).

Left, No. 10, **Palazzo Reale** (Pl. C, 3), erected in the 17th cent. by the Lombard architects *Franc. Cantone* and *Giov. Ang. Falcone* for the Durazzo family, and extended at the beginning of the 18th by *Carlo Fontana* of Rome. It was purchased by the royal family in 1815, and restored in 1842. The palace contains handsome staircases and balconies (fine views), and is sumptuously furnished (adm., see p. 67). The pictures and antiquities are of no great value.

Ante-Chamber: Battle-pieces by *Borrasca*. Room on the right: *Van Dyck*, Portrait of Marchesa Durazzo; good portrait of the Lombard School, attributed to *Leon. da Vinci*; *Perino del Vaga*, Holy Family. To the right, a handsome gallery with rococo-painting and a few ancient and modern statues: on the right, Apollo and Apollino, on the left, Mercury; at the end, Rape of Proserpine by *Schiaffino*. On the left, Crucifixion by *Van Dyck*; Adulteress, *Moretto*; Sibyl, *Guercino*. In the throne-room, two large pictures by *Luca Giordano*. — *View of town and harbour from the upper terrace.

The Via Balbi ends at the Piazza Acquaverde (Pl. C, 2), the large square in front of the railway-station, the terminus of the electric tramway along the Via di Circonvallazione a Monte, and a station on the electric line to the Piazza Deferrari (comp. p. 65). On the N. side of the Piazza, embosomed in palm-trees, rises the marble **Statue of Columbus** (erected in 1862), who was probably born at Genoa, of Spanish parents, in 1446 or 1447. The pedestal is adorned with ships' prows. At the feet of the statue, which leans on an anchor, kneels the figure of America. The surrounding allegorical figures represent Religion, Science, Strength, and Wisdom. Between these are reliefs from the history of Columbus. — Opposite (S.E.) is the *Palazzo Farraggiana*, with a marble relief in the pediment representing scenes from the life of Columbus.

To the S.W. of the station is the Piazza del Principe (Pl. B, 2), which commands a good view of part of the old fortifications. A large *Bronze Monument*, 40 ft. high, by Giulio Monteverde, was erected here in 1896 in honour of the *Duke of Galliera* (p. 69). It represents Liberality, led by a winged genius and handing to Mercury treasures from her cornucopia. On the pedestal is a medallion of the duke. — No. 4 in the piazza (W. side) is the long **Palazzo Doria** (Pl. A, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1529 from designs by *Giov. Ang. Montorsoli*, and adorned with frescoes by *Perino del Vaga*, a pupil of Raphael.

The long Latin inscription on the side next the street records that *Andrea d'Oria*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by Ariosto: 'questo è quel Doria, che fa dai pirati sicuro il vostro mar per tutti i lati'. — The entrance is by the last door to the right, in the court. — The finest of the Frescoes by *Perino del Vaga* (restored in 1845), which often recall the paintings of Raphael, are the scenes from Roman history on the ceiling, vaulting, and lunettes of the great

entrance-hall (with reliefs by *Montorsoli);* a corridor on the first floor, with portraits of the Doria family, charmingly decorated with stucco and painted ornaments in the style of Raphael's loggie in the Vatican; a saloon with a large ceiling-painting, Jupiter overthrowing the Titans (superb chimney-piece); and a side-room with a fresco of the Carità Romana. — The remaining rooms are let and are quite inaccessible. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family, and generally resides at Rome.

The court contains a large arcaded loggia, tasteful gardens in the Italian style, and a large fountain by the *Carloni* (1599-1601), with a statue of Andrea Doria as Neptune. The gardens on the hill opposite, with a statue of Hercules (*'Il Gigante'*) in a niche, also belong to the estate.

The Via S. Benedetto, beside the palace, and the Via Milano, farther on, lead past the *Sailors' Rest* (p. 67) and the large new quays (comp. p. 69) to the *Piazza Dinegro* (omnibus, p. 66). No. 41 in this piazza is the Palazzo Rosazza (adm. 1 fr.), the charming gardens of which, with their rare plants and pretty fountains, deserve a visit. In the upper part of them is a *Belvedere*, commanding a *View similar to that from the lighthouse. — From the Piazza Dinegro the Via Milano and Strada della Lanterna lead to the lighthouse and the suburb of S. Pier d'Arena (p. 83).

On the rocky headland separating Genoa from S. Pier d'Arena rises the large **Lighthouse** (*Lanterna;* 384 ft.), with its dazzling reflectors showing a light visible for 20 miles. Visitors may go by the S. Pier d'Arena tramway (p. 66) to the tunnel. The tower (353 marble steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot commands as good a view. Best light in the evening.

The *View embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the Riviera di Levante is visible as far as the picturesque promontory of Portofino; to the W. are seen the coast-villages on the Riviera di Ponente from S. Pier d'Arena to Savona, the headland of Noli, and the Capo delle Mele, while in the distance are the usually snow-capped peaks of the Ligurian Alps.

d. From the Piazza Deferrari to the Via di Circonvallazione a Mare viâ the Piazza Corvetto, Acquasola, and the Corso Andrea Podestà.

The Via Roma (Pl. F, 5; electric line No. 3, p. 65), already mentioned at p. 73, is, with the adjoining *Galleria Mazzini* (right), the most important focus of traffic after the Piazza Deferrari. It ascends to the N.E., passing (left) the Salita S. Caterina (p. 73) and cutting off a corner of the interesting old *Palazzo Spinola* (now the Prefettura), to the Piazza Corvetto (Pl. F, G, 5), where a large bronze equestrian *Statue of Victor Emmanuel II.* was erected in 1886, from Barzaghi's designs. From this point we may proceed to the left, passing the marble *Statue of Mazzini*, by Costa, to the —

***Villetta di Negro** (Pl. F, 4; 240 ft.), the property of the city, and open to the public, with a fine garden, fountains, the *Museo*

Civico, with collections of natural history (adm., see p. 67), and an incipient Zoological Garden. Winding promenades ascend from the entrance, near which are marble busts of *Aurelio Saffi* (1891) and *Burlando* (1896), to a high bastion whichaffords a noble survey of city, harbour, and environs.

The direct continuation of the Via Roma is the *Via Assarotti*, leading to the high-lying *Piazza Manin* (p. 81). — From the Piazza Corvetto we ascend to the right to the park of **Acquasola** (Pl. G, 5, 6 ; 138 ft.), laid out in 1837 on part of the old ramparts (concerts, see p. 66). — From the S. end of the park we next follow the electric line along the Corso Andrea Podestà, to the chu rch of —

Santo Stefano (Pl. F, G, 6), situated on a terrace near the former Porta d'Archi (p. 73). This building preserves a Romanesque tower dating from the original church on this site, while the façade and the outer columns of the choir date from a Gothic restoration of the 14th century. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-altar, the *Stoning of Stephen by *Giulio Romano*, one of his best works (1523 ; covered).

In the neighbouring Via Bosco is the church of *Santissima Annunziata di Portoria* or *Santa Caterina* (Pl. G, 6), with a fine portal (1521) and the reliquary of St. Catharine of Genoa (d. 1510). Adjoining it is the *Ospedale di Pammatone*, in front of which is a fountain with a bronze statue of the boy Balilla (p. 68) by *Giani*.

We now cross the viaduct above the Porta d'Archi (see above) and enter the S. part of the Corso Andrea Podestà (Pl. F, 7 ; fine views). From the Piazza Galeazzo Alessi (Pl. F, 8) we follow the Via Galeazzo Alessi to the church of —

***Santa Maria di Carignano** (Pl. E, 8 ; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603. It is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

Interior. Second altar to the right, *Maratta*, SS. Blasius and Sebastian; 4th altar. *Franc. Vanni*, Communion of Mary Magdalen; 1st altar to the left, *Guercino*, St. Francis; 3rd altar, *Cambiaso*, Entombment. Baroque statues below the dome by *Puget* (SS. Sebastian and Alessandro Sauli), *Parodi* (St. John), and *David* (St. Bartholomew).

The *View from the highest gallery of the dome (370 ft. above the sea; 119 steps to the first gallery, thence to the top 130; easy and well lighted staircase) embraces the city, harbour, and fortifications, the well peopled coast (W. the Riviera di Ponente, E. the Riviera di Levante), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c ; his attendance for the ascent unnecessary; best light in the morning.)

The *Ponte Carignano* (1718), spanning a street 100 ft. below, leads from the N.W. side of the church to the Piazza Sarzano (Pl. D, 7) and the harbour. — In the opposite direction the Via Nino Bixio leads to the Piazza Bixio (Pl. F, 8), among the gardens of which rises a large bronze statue of *General Nino Bixio*, by Pazzi (1890).

To the E. of the Piazza Bixio, in a commanding situation, is the *Ospedale Sant' Andrea* (Pl. G, 9), established in 1888 at the expense of the Duke of Galliera (p. 69).

The broad Via Corsica (Pl. F, 8), the prolongation of the Corso Andrea Podestà, descends from the Piazza Bixio towards the S.W. to the —

***Via di Circonvallazione a Mare,** a fine street, laid out in 1893-95 on the site of the outer ramparts, traversed by an electric tramway (No. 4, p. 65), and commanding beautiful views. It begins, as the *Via Odone*, at the Piazza Cavour (Pl. D, 6) and passes the docks mentioned at p. 70; then, under the name of *Corso Aurelio Saffi*, it ascends gradually, skirts the sea beneath the hill crowned by the church of S. Maria di Carignano (p. 80), and finally bends round sharply to the bridge over the Bisagno (p. 73), whence it is continued by the new *Via Canevari*, leading to the Campo Santo (p. 82).

e. From the Piazza Corvetto to the Piazza Manin. Via di Circonvallazione a Monte. Castellaccio. Campo Santo.

The Via Assarotti (p. 80; electric line No. 5, p. 65) ascends from the Piazza Corvetto to the N.E., passing the new church of *Santa Maria Immacolata* (Pl. G, 4), to the Piazza Manin (Pl. I, 4; 330 ft. above the sea). On the W. side of this piazza begins the ***Via di Circonvallazione a Monte,** a magnificent route laid out since 1876 on the hills at the back of the town (electric line No. 6, see p. 66). It skirts the hillside in long windings, under various names *(Corso Principe Amedeo, Corso Solferino, Corso Magenta, Corso Paganini)*, and leads to the **Spianata Castelletto* (Pl. E, 3), commanding one of the finest views of Genoa. Here it takes the name of *Corso Firenze* and runs to the N. to the church and cable-car station (p. 66) of *San Nicolò* (Pl. E, 1). It then sweeps round above the poor-house (see below) and the charmingly situated *Castello d'Albertis* (Pl. C, D, 1), a villa in the style of a mediæval castle, to the *Corso Ugo Bassi*, whence it winds down under various names to the Piazza Acquaverde (p. 78). The electric line avoids some of the curves by a tunnel.

From the Piazza Zecca (Pl. D, 3; p. 76) the cable-tramway mentioned at p. 66 ascends viâ S. Nicolò (see above; change of carriage) to the loftily-situated **Forte Castellaccio** (1253 ft.). The site of the upper terminus of the line (1150 ft.; *Rest. Beregardo*) commands a beautiful view of the valley of the Bisagno, to the N. A little higher up is the **Hôtel-Restaur. Righi* (déj. 3, D. 4 fr., wine included; concert on summer-evenings), with a magnificent *View of Genoa and the coast from Savona to the promontory of Portofino. A more extensive view is obtained immediately below the fort itself, 5 min. farther up.

The older line of roads, diverging to the left at the Spianata Castelletto (see above), is known as the *Via di Circonvallazione a Monte Inferiore*. The first part of it, named the *Corso Carbonara*, leads to the *Albergo dei*

Poveri or poor-house (Pl. D, E, 1, 2; 300 ft. above the sea), which has room for 1300 persons. It then takes the name of *Corso Dogali* and rejoins the main thoroughfare at the Castello d'Albertis, adjoining the upper entrance to the *Botanic Garden* (p. 77).

The ***Campo Santo** or *Cimitero di Staglieno* (open daily 9-6, in winter 10-5; electric line 5, p. 65) is reached from the Piazza Manin (p. 81) by a new street, which leaves the city by the *Porta San Bartolomeo* (Pl. I, 3, 4) and then descends (views) into the *Valley of the Bisagno* and to the village of *Staglieno*. About $\frac{1}{2}$ M. farther on ($1\frac{1}{2}$ M. from the town) is the entrance to the cemetery, which was laid out by *Resasco* in 1867 and stretches up the slope on the N. bank of the Bisagno. The fine monuments and the general arrangement of the cemetery are interesting, as also the central rotunda, the internal gallery of which is borne by monolithic columns of black marble. Above the rotunda, to the N.E., close to the steep hillside, is the tomb of Giuseppe Mazzini (d. 1872). On one side we observe a conduit and aqueduct belonging to the waterworks of the city. — In returning, we may use the electric line (No. 4) along the *Via di Circonvallazione a Mare* (p. 81).

f. Excursions.

To the W. to *Pegli* (°Villa Pallavicini), by railway, see p. 83, or in $1\frac{1}{4}$ hr. by carriage (there and back 10, with two horses 15 fr.); tramway every 10 min., comp. p. 66. — To the E. the *Nervi Road* leads first to *S. Francesco d'Albaro* (omn., p. 66), near which are the °Villa Cambiaso (1557), the Villa Paradiso, and the house that Byron occupied in 1822-23 (Via Albaro 10). Then follow *Sturla* (near which a small monument marks the point of embarkation of 1000 Garibaldians for Marsala in 1860), *Quarto*, and *Quinto*, stations of the ordinary trains from the E. Station to Pisa (comp. pp. 64, 93; several sea-bathing resorts on the way). Fine views of Nervi and the Rivieras. Nervi (p. 93) is reached in $2\frac{1}{2}$ hrs. (omn., p. 66). — To *Ruta* or to *S. Margherita* (by rail), and thence to *Portofino*, see p. 95.

17. From Genoa to Ventimiglia. Riviera di Ponente.

94 M. Railway in $4\frac{1}{2}$-$7\frac{3}{4}$ hrs. (fares 17 fr. 10, 11 fr. 95, 17 fr. 70 c.; express 23 fr. 15, 16 fr. 30 c.). The 'train de luxe' from Vienna to Cannes (p. 20) performs the journey in about 4 hrs. (1st class fare 28 fr. 5 c.). In winter a dining-car (déj. $3\frac{1}{2}$, D. $4\frac{1}{2}$ fr.) is attached to the first express from Genoa and the noon express from Ventimiglia.

The *Riviera* (p. 63), the narrow sea-border of Liguria, divided by Genoa into an eastern (*Riviera di Levante*; p. 93) and a larger western half (*Riviera di Ponente*), which belongs to France from Ventimiglia westwards, is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the road passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and

CONTORNI di GENOVA.

Scala di 1:100.000

Chilometri

Abbreviazioni: C. Casa, F. Forte, Mad.a M.a Madonna, M. Monte, R. Rio, S. San, T. Torrente, V.a Villa.

ograph. Anstalt von

Wagner & Debes, Leipz

chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance. On some parts of the route, especially between *Savona* and *Finalmarina* (p. 85), and between *San Remo* and *Bordighera* (p. 90), many travellers will prefer to quit the railway with its tiresome succession of tunnels in order to enjoy a drive on the picturesque road.

During the present century the Riviera has suffered from *Earthquakes* in 1818, 1831, 1854, and 1887. On the last occasion repeated shocks were felt between Feb. 23rd and the middle of March in the district between Nice and Finalmarina. The increasing intervals between the outbreaks, the last being 33 years (1854-1887), render a speedy recurrence of the disturbances very unlikely.

The railway skirts the coast, and runs parallel with the high-road as far as Savona. The numerous promontories are penetrated by tunnels. — 2½ M. **S. Pier d'Arena** or *Sampierdarena*, the W. suburb of Genoa, projecting far into the sea, has 19,500 inhab., and numerous palaces and gardens, including the *Pal. Spinola* and the *Pal. Scassi* (formerly *Imperiali*), the latter with a fine garden, both probably by Gal. Alessi. The church of *S. Maria della Cella* contains frescoes of the Genoese school. Large sugar-refinery. — Tramway to Genoa, see p. 66.

3 M. *Cornigliano-Ligure* (Grand Hôtel Villa Rachel), with numerous villas (Villa Raggio, finely situated on the coast), adapted for a prolonged visit in April and May (Engl. Ch. Serv.).

4½ M. **Sestri-Ponente** (*Alb. e Ristor. della Grotta*, R. from 2, pens., incl. wine, from 7 fr.), with 11,000 inhab., also has a number of villas (Villa Rossi, with fine garden), a church adorned with frescoes, manufactories, and wharves (tramway, see p. 66).

6 M. **Pegli.** — **Hotels.** *Grand Hôtel et Pension de la Méditerranée, in the Palazzo Lomellini, with large and fine garden, R. 2½-5, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, sea-bath ½, pens. 9-14 fr.; Gr. Hôtel Pegli, pens. 7-11 fr., these two on the coast; Hôtel-Restaurant de la Ville, opposite the station, R., L., & A. from 2, B. 1½, déj. 3, D. 4½, pens. incl. wine from 7 fr.; *Pens. Beauregard, well situated. — *Trattoria Colombo, Caffè Milano, Ristorante Andrea Doria* (rooms), all unpretending. — *Physicians*, see under Genoa, p. 66; also *Dr. Wagner*, Grand Hôtel de la Méditerranée. — *English Church (St. John)*, with services in winter. — *Tramway* to Genoa, see p. 66.

Pegli, with 3700 inhab., a much visited summer sea-bathing place, is a pleasant transition-station for travellers on their way to or from the warmer wintering-places on the Riviera and is even visited as a winter-station itself. Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli, as compared with places on the Riviera, better protected by the mountains but more hemmed in. The new *Passeggiata dei Villini*, in the grounds of the former Villa Elena, may be specially mentioned (fine views). Among the villas are the *Villa Rostan*, with

grounds in the English style, the *Villa Pignone*, the *Villa Doria* (permessi in the Pal. Doria in Genoa), and the **Villa Pallavicini*, a favourite object for an excursion from Genoa (comp. p. 82; open daily, 9-2; closed on Frid., Easter, Whitsunday, and Christmas; fee 1 fr., for a party 2 fr.). Visitors should insist upon proceeding to the highest point for the sake of the view.

The villa is on our left as we leave the station. The visit takes 2 hours. The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest point stands a castle in the mediæval style with a tower (*View). Around it are indications of a simulated siege: mausoleum of the fallen commandant, ruin-strewn burial-place of his heroes. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, etc. The gardens contain fine examples of the coffee, vanilla, cinnamon, pepper, and camphor plants, sugar-canes, palms, cedars, magnolias, and azaleas.

7½ M. *Prà*, a ship-building place; 8½ M. *Voltri* (Gallo; Villa), a town with 6400 inhab., at the mouth of the *Ceruso*, near which is the *Villa Brignole-Sale*.

Numerous tunnels and bridges. 13 M. *Arenzano* (Grand Hôtel), a retired and sheltered spot, with the fine park of Marchesa Pallavicini; beautiful retrospect towards Genoa. — 15½ M. *Cogoleto*, erroneously described as the birthplace of Columbus (p. 78), to whom a monument was erected here in 1888.

20 M. *Varazze*, with 3600 inhab., is a busy ship-building place. The coast on both sides of it is rocky. Numerous cuttings and tunnels. — 22 M. *Celle*. — 24½ M. *Albissola*, at the mouth of the *Sansobbia*, where pottery is largely manufactured, was the birthplace of Popes Sixtus IV. and Julius II. (Giuliano della Rovĕre).

27 M. **Savona** *(Rail. Restaurant; Alb. Svizzero*, R. 2½, L. & A. 1 fr.; *Roma*, R. 2½, omn. ½ fr., both well spoken of; *Italia)*, a town with 19,100 inhab., is charmingly situated amidst lemon and orange gardens. The busy harbour is commanded by a fort. The *Penitenziario* incorporates some remains of the old cathedral, destroyed in 1542. The new *Cathedral* (of 1604) contains some pictures by Lod. Brea and others and handsome Renaissance choir-stalls carved in 1509 at the expense of Julius II. Opposite is the *Ateneo* (unfinished), built for Julius II. by Giul. da Sangallo. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The oratory of *Santa Maria di Castello* has a large altar-piece by Foppa (1490), with a portrait of the donor, Giuliano della Rovere. There is a small picture-gallery in the *Ospedale Civico* (adm. Sun. and Thurs., 10-4). The church of *Madonna degli Angeli* affords a fine view of the town. A *Church Seamen's Institute* for British sailors was opened here in 1891 (Rev. J. T. Christie of Genoa; serv. on Sun. and Tues., concert on Wed.).

Santuario, see p. 48. From Savona to *Turin*, see pp. 48, 47; to *Alessandria*, see p. 46.

MARE LIGURE
SAVONA
Vado
Spotorno
Noli
Varazze
Celle Lig.
Albissola Marina
Albisola Superiore
Cogoleto
Arenzano
SESTRI PONENTE
Cornigliano Lig.
S. Pier d'Arena
GENOVA
S. Pier d'Arena
Voltri
Pegli
Sestri
Nervi
Bogliasco
Quinto a. m.
Recco
Sori
Pietra Lig.
Finalmarina
Finalborgo
Borgio
Loano
Borghetto S. Spirito
Orco
Varigotti
Capo di Vado
Capo di Noli
Capo Mele
Capo Cervo
Capo Berta
Capo Faro
Capo Mortola
Capo Ampelio
Capo Noli
Capo Vado
Capo Arma

30½ M. *Vado.* On this side of (32 M.) *Bergeggi* we obtain a *Retrospect of the Riviera as far as Genoa. Then a tunnel and galleries, through the arches of which are seen the sea and the islet of *Bergeggi*. The construction of the line was difficult here; the tunnels become longer. 34 M. *Spotorno*, with an excellent bathing beach. — 36 M. *Noli* (Ristor. d'Italia), a small and ancient town, charmingly ensconced among vineyards and olive-groves, has a small Romanesque basilica and the ruins of a castle.

42 M. *Finalmarina* (Albergo Garibaldi, poor) is the seaport and principal part of *Finale*, which consists of three different villages; it contains a cathedral by Bernini, with double columns of white marble, a dome, and rich gilding. To the left lies *Finalborgo*, the oldest part, with a castle; and towards the E. is *Finalpia*. In the neighbourhood are interesting caverns, with prehistoric remains.

43 M. *Borgio Verezzi.* — 45 M. *Pietraligure;* 47½ M. *Loano*, with a ruined castle. To the right of the line is the suppressed monastery of *Monte Carmelo*, erected by the Dorias in 1609 and commanding a fine view. The large twelve-sided church of the village was also erected by the Dorias.

48 M. *Borghetto S. Spirito.* Beyond (49½ M.) *Ceriale*, with its market-gardens, the mountains recede.

52½ M. **Albenga** (*Albergo d'Italia*, *Vittoria*, both Italian), the *Albingaunum* of the Romans, an ancient town (3100 inhab.) and episcopal see, 1 M. to the W. of the station. Between the station and the town are extensive remains of a Roman bridge *(Ponte Lungo)*. Several châteaux of the old noblesse with lofty towers, and the Gothic cathedral with towers and elegant façade, are all of brick. The latter contains a ceiling-painting of the Resurrection, by Sante Bertelli (1892). — To the left lies the rocky island of *Gallinaria*, crowned with a tower.

The train quits the coast and traverses olive-groves, vineyards, and orchards. It crosses the *Centa* and skirts the promontory of *Santa Croce*. Several tunnels.

57 M. **Alassio.** — **Hotels.** *Grand Hôtel Alassio, on the shore, R. 2½, L. ½, A. ¾, B. 1¼, déj. 3, D. 4½, pens. 7-9 fr.; Hôtel Suisse, pens. 7-8 fr., well spoken of; *Hôt. de la Méditerranée, with garden, also on the shore, pens. 6-7 fr.; Hôtel d'Italie et Pension des Anglais, pens. ca. 7 fr., well spoken of. — Banker, House Agent, etc., *Walter Congreve.* — *English Church.* — English physician, *Dr. Boon.*

Alassio, a seaport with 3800 inhab., is frequented in summer as a bathing-place, and in winter as a health-resort, especially by English visitors. A pleasant promenade skirts the beach.

58 M. *Laigueglia.* The train penetrates the *Capo delle Mele* by means of a long tunnel. 60½ M. *Andora Marina.* Several tunnels. 63½ M. *Cervo*, picturesquely situated on the slope. 64 M. *Diano Marina* (Gr.-Hôt. Paradis, with sea-baths), in a fertile plain, was the central point of the great earthquake of February, 1887, but

has since then been largely rebuilt (2000 inhab.) and is now a winter-resort. To the right, inland, is *Diano Castello*. — The train enters a more extensive plain, in which Oneglia and Porto Maurizio are situated.

68½ M. **Oneglia** *(Rail. Restaurant; Hôt. Victoria; Alb. del Vapore)*, with 7300 inhab. and a shallow harbour, carries on a busy trade in olive-oil. The prison near the station resembles a church.

From Oneglia to *Ormea*, viâ the *Col di Nava*, see p. 48. — Tramway to *Porto Maurizio*.

The train crosses the broad and stony bed of the *Impero*, which the road crosses to the left by a suspension-bridge. — 70 M. **Porto Maurizio** (*Hôtel de France*, at the station; *Commercio*, in the town), with 6600 inhab. and a good harbour, is most picturesquely situated on a promontory amidst dense olive-groves. Olive-oil is the staple commodity, the finest kinds being produced here and at Oneglia. Porto Maurizio, with a fine domed church and a charming Giardino Pubblico, is visited as a winter-resort and for sea-bathing.

73 M. *San Lorenzo al Mare*. The low, massive towers which rise at intervals along the coast to the right of the line, some of them converted into dwelling-houses, were erected for defence against the Saracens in the 9th and 10th centuries. — 77½ M. *Santo Stefano-Rivaligure*. To the right on the hill is the fortified *S. Stefano*, beyond which we enter the broad *Val Taggia*. The train crosses the *Taggia*, beyond which is (79½ M.) the station of that name (the village lies 3 M. up the valley). Beyond a short tunnel a valley on the right affords a charming view of *Bussana*, romantically perched on a rock. The ruins of this village, which was completely destroyed by the earthquake of 1887, are worth visiting (key of the ruined church at *Bussana Nuova*, 1½ M. lower down). The village opposite is *Poggio*, which first becomes visible. Then a tunnel under the *Capo Verde*.

84¼ M. **San Remo.** — The **Railway Station** (Pl. C, 4; *Restaurant*) lies on the W. bay, a few hundred yards beyond the new town.

Hotels & Pensions. *On the W. Side of the Town, near the Corso Mezzogiorno:* *West End Hotel (Pl. g; A, 4), Corso Ponente, with lift and pretty garden, R. 2½-8, L. 1, A. 1, B. 1½, déj. 3½, D. 6, pens. 10-18 fr.; *Gr. Hôt. Royal (Pl. e; B, 4), Corso dell' Imperatrice, with electric light, R. 3-8, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, pens. from 9 fr.; Gr. Hôt. des Anglais (Pl. b; B, 4), Corso dell' Imperatrice, with lift and electric light; Gr. Hôt. des Iles Britanniques (Pl. n; A, 4), close to the sea, R., L., & A. 4¾-8½, B. 1½, déj. 3½, D. 5, pens. 11-15 fr.; Gr. Hôt. de Londres (Pl. c; A, 4), Corso Ponente; all these of the first class, the last three frequented by the English. — Eden Hotel (Pl. l; A, 4), Corso Ponente, frequented by the English. Less pretentious: *Pension Trapp (Pl. h; A, 4), Corso Ponente, pens. 10 fr.; *Hôt.-Pens. Paradis (Pl. f; B, 4), Corso Imperatrice, R. 3-3½, D. 3½, pens. 7-12 fr.; Pens. Faulstich (Pl. d; A, 4), Corso Ponente, pens. 7-9 fr., well spoken of; Pens. Paula-Roberta, Strada Asquasciati, 6-12 fr.; Hôt.-Pens. Bristol (Pl. i; B, 4), Corso Imperatrice, R., L., & A. 2½-5, B. 1¼, déj. 2½, D. 4, pens. 7-10 fr.; Hôt. du Pavillon (Pl. k; A, 4), Corso Ponente, R. 2½-4, L. ½, B. 1¼, déj 2½, D. 3½, pens. 6-8 fr., well spoken of, frequented by the English; *Hôt.-Pens. Quisisana, above the Corso Ponente, with lift and sheltering verandah. – *In the Via Berigo*, in an elevated

SANREMO.
1: 17.100
0 100 200 300 400
Metri
Regione Borgo
Regione Barriera
Regione Francia
Regione Roccasubpedale
Regione Costa
Regione Costa Bolla
Regione Costa Bolla
Regione Costa Bolla

situation: Hôt.-Pens. Belvédere (Pl. y; C, 3), Pens. Bellavista, English Pension (Pl. m; B, 3), all three English. — *Near the Station and in the Lower Town:* *Hôt. d'Europe et de la Paix (Pl. a; C, 4), with electric light, R., L., & A. 3-6, B. 1½, déj. 3, D. 4, pens. 7½-10½ fr.; Hôt. Cosmopolitain, Via Roma, R., L., & A. 3-7, pens. 8-11 fr.; Hôtel Métropole & Terminus (Pl. o; C, 3), Via Roma, R. from 2, déj. 2½, D. 3½, pens. from 6 fr.; Hôtel du Commerce (Pl. co; C, 3), Via Andrea Carli, with café-restaurant and small garden, R., L., & A. 3, B. 1, déj. incl. wine 2½, D. incl. wine 3½ fr.; Hôt. de la Reine, Corso Imperatrice, adjoining the Giardino Pubblico; *Hôtel National, Via Vitt. Emanuele, unpretending; Hôt. Sanremo, Via Roma; Hôt. Grande Bretagne, Via Vitt. Emanuele, these two quite Italian; Pens. Gastone, Via Roma. — *On the E. Side of the Town*, in a sheltered situation: *Grand Hôtel Bellevue (Pl. p; F, 1), adjoining the former Villa Zirio, with electric light; *Gr.-Hôtel de Nice (Pl. t; E, 2), with lift, R. 2½-5, L. ½, A. ½, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; *Gr.-Hôt. Méditerranée (Pl. w; F, 2), pens. 11, omn. 1½ fr.; *Gr.-Hôtel Victoria (Pl. x; F, 2), R. 3-6, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, pens. 9-14 fr.; these four in the Corso Levante, first-class, with large gardens. Plainer: Hôt.-Pens. Suisse (Pl. u; E, 2), Corso Garibaldi, R. 4, déj. 3, D. 4½ fr.; Hôt. de Rome (Pl. v; F, 2), Corso Levante, small, R. 2½-4, L. ¾, A. ¾, B. 1½, déj. 2½, D. 4, pens. 8-10 fr., well spoken of; Pens. Villa Lindenhof (Pl. r; F, 2), near the sea; Pens. Zahn, Corso Garibaldi 2 (Pl. z; E, 2), well spoken of; Pens. Helvetia (Pl. s; E, 2), Corso Garibaldi.

Apartments (comp. pp. xx, xxviii). Suites of apartments are to be found in the Via Vittorio Emanuele, Corso dell' Imperatrice, Via Feraldi, Corso Garibaldi, Via Umberto, and Via Roma. Those in other parts of the town are less desirable, owing to the coldness of the streets. Villas abound; rent for the winter 1500-12,000 fr., including furniture and other requisites (distinct bargain necessary). A lower rent than that advertised is sometimes taken. Situation important where invalids are concerned; a S. aspect is essential. Lists of apartments and villas at the *Agence Congreve*, Via Vitt. Emanuele 16, and at the *Agence Benecke et Heywood*, in the same street.

Cafés-Restaurants. *Roma*, Via Roma (band in the evening); *Commerce*, see above; **Européen*, Via Vitt. Emanuele; *Cosmopolite*, at the Giardino Pubblico; *Cavour*, Via Vitt. Emanuele 18, etc. — **Confectioner.** *Thewes*, facing the Giardino Pubblico.

Reading Room at the *Circolo Internazionale;* subscription for the winter 50, per quarter 30, per month 12 fr.

Music in the Giar. Pubblico on Sun., Tues., & Thurs. afternoon and twice weekly in the Stabilimento dei Bagni (p. 88). — Operas at the *Teatro Principe Amedeo* (Pl. D, 3) from 1st Jan. to Easter; operettas and comedies at the *Politeama*, Piazza Colombo. — *Music Hall* at the *Berliner Restaurant*, Via Vitt. Emanuele 27.

Carriages. Drive in the lower town 1 fr., with two horses 1½ fr. (at night 1½ or 2½ fr.); per hour 2 or 3½ fr. (at night 3 or 3½ fr.); drive in the upper town, 1½, 2, 2, or 3 fr.; per hour 2½, 3½, 3, or 4 fr. If luggage over 40 lbs., each box ½ fr. One-horse carr. to the Madonna della Costa 3 fr.; the same, returning by the Via Barragallo, 8 fr.; to Mentone 30 fr. — **Donkey** per day 5, half-day 3 fr., and gratuity. — **Boat** per hour for 1 person 1 fr., for several 2 fr. and fee (bargaining advisable).

Omnibus through the town every ½ hr. (10 c.); from Piazza Colombo to *Taggia* hourly from 10 to 5 (3½ fr.), to *Badalucco* at 6.30 a.m. and 2 p.m. (1½ fr.), to *Ceriana* at 2 p.m. (1 fr.), to *Ospedaletti* at 7 and 10.30 a.m. and 1.30 and 5 p.m. (30 c.), to *Bordighera* at 10 a.m. and 4 p.m. (60 c.); from the Via F. Corradi to *Camporosso* and *Dolceacqua* at 3 p.m. (1½ fr.).

Post and Telegraph Office (Pl. D, 3), Via Roma, in the Casa Piccone; open 8 a.m. to 9 p.m. (till midnight from Dec. 1st to April 30th).

Bankers. *Asquasciati; Rubino; Mombello, Debraud, & Co.;* and *Agence Congreve*, all in the Via Vitt. Emanuele.

Tourist Agents. *Thos. Cook & Son*, at the Agence Benecke et Heywood; *Messrs. Gaze & Son*, at the Agence Congreve.

Shops. *Gandolfo*, bookseller, with lending-library, Via Vitt. Emanuele

21; *Pfyffer*, books and photographs, same street, No. 28. — Among the specialties of the place are inlaid wood (*Anfossi, Di Leva*, Via Vitt. Emanuele) and the perfumes manufactured by *Ajcardi*.

Physicians. English, *Drs. Freeman, Foster. Kay-Shuttleworth, Blackie, Smith, Grey*, and *Sturge;* German, *Drs. Secchi, Rieth, Wätzoldt, Ostrowitz. Pohl, Pospisil, Baur, Brasch, Hünerwadel, Steinberg*, and *Czinzuoz;* Italian, *Drs. Bobone, Martinucci, Ameglio*, and *Ansaldi*. — **Dentists:** *Jenkins*, Villa Brano; *Whiting*, Via Vitt. Emanuele 19; *Martini*, Via Francia; *Buss*, Via Vittorio Emanuele 19. — **Chemists.** *Squire*, Via Vittorio Emanuele 17; *Peinemann & Wiedemann*, Via Vitt. Emanuele 10, undertake chemical and microscopical analyses; *Jordan*, Via Vitt. Emanuele 28. — *German Hospital*, in the Villa Maddalena, Via Peirogallo (Pl. *D K*; F. 1). — **Baths** in the Via Privata and in the *Stabilimento dei Bagni di Mare*. Passeggiata Imperatore Federico.

British Vice-Consul, *Lionel E. Kay-Shuttleworth, M. A.*, Via Vitt. Emanuele 16. — **U.S. Consular Agent**, *Signor Alberto Ameglio*, Villa Bracco.

English Churches. *St. John the Baptist's*, Via Roma; chaplain, Rev. *H. Collings*. — *All Saints'*, Corso dell' Imperatrice; chaplain, Rev. *C. Daniel*. — *Scottish and American Church* (Presbyterian Service), Corso dell' Imperatrice 4.

Climate. San Remo is sheltered by an unbroken semicircular hill rising from the *Capo Nero* to the *Piano Carparo* (3000 ft.), culminating in the *Monte Caggio* (3575 ft.) and *Monte Bignone* (4260 ft.), and descending thence to the *Capo Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are, therefore, entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. Heavy rains are not uncommon between the middle of October and the middle of November, but December and January are usually calm and sunny. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. An aqueduct, completed in 1885, supplies San Remo with good drinking-water.

San Remo, a town of 19,000 inhab., lies in the middle of a beautiful bay, $5^1/_2$ M. long, embosomed in olive-groves that cover the valleys and lower slopes and give place higher up to pines and other coniferæ.

The crowded houses of the old town occupy a steep hill between the short valleys of the *Torrente del Convento* and the *Torrente di San Romolo*. A smaller quarter named *Castigliuoli* lies to the W. of the latter stream. These older parts of the town consist of a curious labyrinth of narrow but clean lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clambering up the houses and putting forth their tendrils and leaves on the topmost stories. The houses rising one above another receive light and air from the back only.

The new town, occupying the alluvial land at the foot of the hill, contains all the public buildings. The long *Via Vittorio Emanuele* (Pl. C, D, 3), with its numerous shops, is the chief centre of traffic. To the S.E. is the fort of *S. Tecla* (Pl. D, 3, 4; now a prison), constructed by the Genoese to defend the small harbour,

MARE LIGURE
MENTON
Ventimiglia
Bordighera
SANREMO
Punta di Capo nero
Punta di Capo verde
S. Stefano al Mare
S. Lorenzo al Mare
PORTO MAURIZIO
Oneglia
Diano Marina
Capo Berta
Andora Marina
Capo Mele
Alassio
Capo S. Croce
Isola Gallinaria
Albenga
Ceriale
Finale
Noli
Savona
Varazze
Arenzano
Voltri
Genova
Sestri Ponente
Rapallo
Chiavari
Sestri Levante
Lavagna
Moneglia
Framura
Bonassola
Levanto
Monterosso
Vernazza
Corniglia
Manarola
Riomaggiore
Porto Venere
La Spezia
Lerici
Sarzana
Ortonovo
Carrara
Massa
Viareggio
Pietrasanta
Forte dei Marmi
Lido di Camaiore
Torre del Lago
Viareggio
Longitudine Est di Parigi 6° 30'
Chilometri. 1:500.000 Engl. Miles.

which is sheltered by a Breakwater 1300 ft. in length. A survey from the parapet of this Molo will convey an idea of the sheltered position of San Remo, which renders the climate as genial as that of Mentone and has brought it into notice as a health-resort (see p. 88).

The Via Vitt. Emanuele leads to the small *Giardino Pubblico* or *Giardino Maria Vittoria* (Pl. C, 3; concerts, see p. 87), containing palms, eucalypti, etc., and to the *Corso dell' Imperatrice (Pl. B, C, 4), on the W. bay, which is planted with palms and pepper-trees. This magnificent promenade, the favourite winter-resort of the visitor, skirts the railway-tracks and the sea, terminating towards the W. in the beautiful *Giardino dell' Imperatrice* (Pl. A, B, 4), named, like the Corso itself, after the Empress Maria Alexandrowna of Russia (d. 1880). Beyond the garden the promenade is continued by the *Corso Ponente* (Pl. A, 4).

A delightful drive (tariff, see p. 87) is afforded by the *Via Bérigo (Pl. A, B, C, 4-2), which diverges to the N.W. from the Corso Ponente and ascends the valley of the *Torrente della Foce*. It then turns to the E. and runs in windings along the hillside, finally descending in a sharp curve to the Giardino Pubblico (see above). About the middle of this road lies the **Villa Thiem** (Pl. A, 4), built in 1896-97 and containing a valuable *Picture Gallery*, transferred from Nieder-Schönweide, near Berlin. The collection consists mainly of Netherlandish works and is especially rich in portraits and still-life pieces by the great masters of the 17th century. It is open to the public on Tues. & Thurs., 11-1; but lovers of art will probably obtain admission at other times also.

The **Vestibule** contains two fine Persian carpets (16th cent.) and the Faun's Secret, a marble group by *Ed. Müller*. — The Renaissance **Staircase**, with treads of carved walnut and stuccoed walls, is adorned with a relief by *Luca della Robbia*, a Persian carpet (16th cent.), and a Florentine carpet of mythological design (16th cent.). — A Renaissance door (from Bologna), hung with Persian tapestry of the 17th cent., leads into the —

Picture Gallery, which is lighted from the roof. Among the best pictures are the following: — *Roger van der Weyden*, Adoration of the Shepherds; **Dirck Bouts*, Crucifixion, Woman taken in adultery; *Style of B. van Orley*, Annunciation, Portrait; *Ercole de' Roberto*, St. Jerome; *Fr. Clouet*, Diana of Poitiers; **A. van Dyck*, Marchesa Spinola (full-length); **Rembrandt*, 'The Constable', portrait of an unknown Dutchman (1644); *L. Franchoys*, Portrait; *J. Backer*, Portrait; **G. Terburg*, Young lady, Young man; *Fr. Snyders*, Cock-fight, Kitchen-table; **Jan Fyt*, Fish, Game, Dead birds; *G. van Horst*, Fruit; *W. Kalf*, Breakfast-table (a symphony in blue'); **Claesz Heda*, Breakfast pieces; *Hondecoeter*, Poultry; *A. van Beyeren*, Fish, Breakfast; *Rachel Ruysch*, Flowers; *A. Mignon*, Dead birds; *J. D. de Heem* (more probably *Mahu?*), Breakfast; **P. de Hooch*, Interior (1658); *Jan Vermeer van Delft*, Interior; *Jan Steen*, After the breakfast; *Teniers the Younger*, Landscape; *Isaac van Ostade*, Pig-killing, Laughing peasant; *Jan van Goyen*, Two landscapes; **J. van Ruysdael*, Oaks by the waterside (evening-light; an early work, ca. 1648), Landscape (ca. 1660); *Ribera*, Archimedes; *Franc. Guardi*, Four views of Venice.

The *Via Borgo*, the prolongation of the Via Berigo, runs up one side and down the other of the Romolo valley, passing the *Madonna del Borgo* (Pl. B, 1). It then runs to the S.E. to the white dome-covered church of Madonna della Costa (Pl. C, 1, 2), which is

perched on the top of the hill as the keystone of the old town. The church is approached by alleys of cypresses and commands a fine view of bay and mountain. In front there is a large hospital. On a more prominent point, in the grounds of the *Villa Carbone* (Pl. C, D, 2), rises a low octagonal tower (fee 1/2 fr.), which affords an excellent survey of the environs.

From the Madonna della Costa the sheltered *Via Barragallo* (Pl. C, D, 1, 2) descends circuitously to the *Via di Francia* (Pl. D, E, 2).

The main thoroughfare of the quarters on the E. bay is formed by the *Corso Garibaldi* (Pl. D, E, 2) and its E. prolongation, the *Corso di Levante* (Pl. E, F, 2). A little above the latter, next to the Bellevue Hotel, is the *Villa Villeneuve* or *Zirio* (no admission), where the dying Crown Prince Frederick William resided from Nov., 1887, to March, 1888. — The chief promenades in this quarter are the high-lying *Via Peirogallo* (Pl. E, F, 2, 1) and the quiet *Passeggiata Imperatore Federico* (Pl. E, F, 2), by the sea.

Excursions. A beautiful and easily reached point of view is the **Madonna della Guardia* (370 ft.) on *Capo Verde* (best view in the morning; carr. with one horse 8, with two horses 10 fr.). Roads lead hence to *Bussana* and to *Taggia* (p. 86; omn., see p. 87), *Badalucco*, *Montalto*, and *Triora*. The return from the church may be made by *Poggio*. — To *S. Romolo* (2580 ft.), a donkey-ride of 3 hrs. (6 fr.). About 2 hrs. higher rises *Monte Bignone* (4260 ft.; panorama of the sea to the S., and the Maritime Alps to the N.). — A good road leads to *Ceriana* (omn., see p. 87). — To *Coldirodi* (830 ft.; see below) by Ospedaletti 2 hrs.; or direct, by a very ancient road, 1 hr. — To the prettily situated *Verezzo*, with the churches of S. Donato and S. Antonio, by a new road through the charming valley of *S. Martino* in 2 1/2 hrs. — To *S. Pietro*, 2 hrs. — Viâ Ospedaletti to (2 1/2 hrs.) *Bordighera* (omn., see p. 87). — Viâ Bordighera to *Dolceacqua* and *Isolabona* (p. 92; omn., see p. 87); the return may be made by *Bajardo* and *Ceriana* (see above).

The train passes through a tunnel under *Capo Nero*, while the road winds round the promontory high above the sea.

87 1/2 M. **Ospedaletti.** — **Hotels.** *Hôtel de la Reine, with lift and steam-heating, R., L., & A. 4-8, B. 1 1/2, déj. 4, D. 5, pens. 8-16 fr.; *Hôt.-Pens. Suisse, also with steam-heating, R. 2 1/2-4, L. 1/2, A. 1/2, B. 1 1/2, déj. 3, D. 4, pens. 6 1/2-9 fr.; Hôt.-Pens. Riviera, pens. from 6 1/2 fr., Italian; Hôt.-Pens. Métropole, R. 2-3, déj. 2 1/2, D. 3, pens. from 6 fr., unpretending. — Also Private Apartments. — *English Church Service* inwinter. — Physician, *Dr. Enderlin*. — Concerts in the *Casino* (with restaurant and reading-room) on Mon. and Frid. at 2.45 p.m. — Omnibus to San Remo and Bordighera, see p. 87.

Ospedaletti-Ligure, in a sheltered and most favourable situation, with walks free from dust, has recently been converted into a winter resort at great expense. This is the station for the loftily-situated (1 hr.) *Coldirodi* (830 ft.), the town-hall of which contains an inconsiderable picture-gallery. — A view is now soon obtained of the palm-groves of —

91 M. **Bordighera.** — **Hotels and Pensions** (closed during the summer). On the Strada Romana (p. 91), named from W. to E.: *Grand Hôtel Angst (Pl. a), in a sheltered situation, with garden and good view, R. 2-5, L. 3/4, A. 3/4, B. 1 1/2, déj. 3 1/2, D. 5, pens. 10-15 fr.; Hôtel Belvédère (Pl. b), R., L., & A. 3-5, B. 1 1/4, déj. 3 1/2, D. 4, pens. 7-12 fr.; Hôtel Royal, R., L., & A. from 4, B. 1 1/2, déj. 3 1/2, D. 4 1/2, pens. 9-12 fr.;

S. Biagio della Cima
Annunziata
S. Sebastiano
Vallebona
Vallecrosia
S. Rocco
353
S. Croce
Borghetto
S. Niccolò
Sasso
C.a al Ponte
R. Borghetto
R. del Sasso
C.a Ramassa
R. Vallecrosia
227
Cima dei Monti
C.a Magaude
C. Rolando
Mad.na di Loreto
Merogli
Torre dei Mostaccini
Via Moreno
Via Bischoffsheim
Via Garnier
Via Vitt. Emanuele
Strada Romana
Piazza
H. Windsor
BORDIGHERA
M.te Gallotto
607
M. Nero
C. Carlo
C. dei Termini
C. Nandria
Mad.na della Ruota
Acqua santa
Vallone
Grand Winter
Hôtel Scheffel
R. Bugine
Fontana Vecchia
Coldirodi
253
C. Gerbolino
Via della Noce
Via Marina
Via dei Fiori
Fsso Bianco
S. Pietro
Mad.na della Purine
S. Bernardo
Mad.na di Buonmoschetto
Staz.e
Ospedaletti
218
M. Corvi
Il Angst
H. Belvedère
Il Royal
Punta di Capo nero
Via dei Colli
Villa Bischoffsheim
Fanshawe
Nuovo Museo
Casa Moreno
Villa delle Palme
Stabilimenti Winter
Chiesa Anglicana
Teatro
Chiesa Evangel.
Via Regina Margherita
Via Imperatrice
Via Emanuele
Spianata del Capo
Telegr.
Posta
Stazione
Chiesa di

HÔTEL DE LONDRES (Pl. c); *PENS. CONSTANTIA (Pl. d), pens. 6-10½ fr.; HÔTEL BELLA VISTA (Pl. e), with fine view, R., L., & A. from 3, B. 1½, déj. 2½, D. 3½-4, pens. 7-10 fr. — Lower down, in the Via Vittorio Emanuele (see below): *HÔTEL D'ANGLETERRE (Pl. f), with garden, R., L., & A. 3½-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; *HÔT. LOZERON (Pl. g), with a large garden, B. 1½, déj. 3, D. 4½, pens. 9-10 fr.; *GR. HÔTEL DES ILES BRITANNIQUES ET VICTORIA (Pl. h), a little back from the road; HÔT. WINDSOR ET BEAURIVAGE, pens. 7-11 fr.; PENS. DES OLIVIERS (Pl. i); PENS. JOLIE (Pl. k), pens. from 6 fr., unpretending. — List of Private Apartments in the *Agence des Etrangers*, Via Vitt. Emanuele, and at *Mr. Berry's*, Casa Balestra, Via Vitt. Emanuele.

Restaurants. *Caffè della Stazione; Caffè-Ristorante Ligure.* — **Café:** *Berger*, Via Vitt. Emanuele.

Physicians: *Dr. Danvers*, *Dr. Hubbard* (English), *Dr. Agnetti*, *Dr. Dambacher*, *Dr. Herschel*, *Dr. Kerez*, etc.

English Church: *All Saints'*, Via Bischoffsheim, services at 8, 10.30, and 3; chaplain, *Rev. Arthur T. Barnett, M.A.*

Post Office, Via Vittorio Emanuele, open 8-12 and 3.30-8. — **Telegraph Office**, Via Vitt. Emanuele (open 9-12 and 2-7, Sun. 9-11 and 4-5).

Bankers: *Edward E. Berry*, Casa Balestra (Engl. Banker and Agent); *Banca di Bordighera.*

Theatre: *Ruffini*, Via Margherita (operettas and comedies).

Cabs (stand in the Strada Romana): per drive 1, with two horses 1½ fr.; per hour 2, 3 fr.; to (2-2¼ hrs.) Mentone, with stay of 1 hr., 12½ or 20 fr.

Omnibus viâ *Ospedaletti* to *San Remo* (8 a.m. and at noon) see p. 87; to *Ventimiglia* (40 min.) every 20 min. (fare 30 c.).

Climate. The strangers' quarter is formed by the Strada Romana, now converted into a wide and dust-free promenade running along the slope through groves of pine and olive. It is fairly sheltered, especially towards its E. end. The temperature is similar to that of Mentone. The humidity is low near the sea, owing to the dry coast-winds, but increases as we approach the wooded hills. The number of rainy days is even less than at San Remo.

The little town (2600 inhab.), first brought into general notice by Ruffini's novel 'Dr. Antonio', consists of a new lower and an old upper quarter. The former, with the railway-station, hotels, and straight streets, extends along the shore; the latter stands on the higher ground of the *Capo di San Ampeglio*. In the W. part of the *Via Vittorio Emanuele*, the main street of the lower quarter, in the Windsor Hotel, is a small *Museum* (founded in 1884), containing objects found at Nervi (p. 93) and other Ligurian towns, a small collection of paintings (mainly Italian works of the 17th cent.), and geological and mineralogical specimens. In the E. part of the same street, beyond the rail. station, are the *Magazzini Winter*, with an exhibition of plaited palm-branches.

The cross-streets on the N. side of the Via Vitt. Emanuele ascend to the *Strada Romana* (the ancient *Via Aurelia*), which runs parallel with it and ends on the W. at the Borghetto brook. This fine street affords charming views of the palm-gardens of the *Hôtel Angst*, the *Villa Bischoffsheim*, now *Etelinda* (built by Chas. Garnier of Paris), and the *Casa Moreno*. On its S. side, below the Hôtel de Londres, is the *New Museum*, or *International Free Library*, founded by Mr. Bicknell and containing a reading-room, a concert-hall, about 3500 books, a unique collection of the flora of

the Riviera, and a collection of minerals. A magnificent *View is obtained from the stone benches on the top of the promontory, at the E. end of the road, a little to the S. of the Hôtel Bella Vista, and from the terrace a little higher up: to the left, the bay of Ospedaletti; to the right, Ventimiglia, Mentone, Cap Martin, Monaco, the Monts Estérel, and the snow-flecked Alpes Maritimes.

Bordighera is famous for its floriculture (roses, carnations, anemones, etc.), which partly supplants olive-growing, and for its date-palms *(Phoenix dactylifera)*, of which, however, the fruit seldom ripens sufficiently to be edible. Like Elche (see *Baedeker's Spain*) Bordighera does a large business in supplying Roman Catholic churches with palm-branches for Palm Sunday. For this purpose the leaves are bleached on the trees by being tightly bound up. — The finest palms are seen in the above-named gardens, in that of the *Villa Garnier* (to the E. of the town), at Herr Winter's *Vallone Garden*, 3/4 M. to the E., near the Sasso bridge (open to the public), and in the *Madonna Garden* at *Ruota*, 3/4 M. beyond the bridge, belonging to the same gentleman and containing the celebrated Scheffel Palms (open at all hours; visitors sign their names and contribute a trifle for the poors' box).

From the Vallone Garden we may ascend the *Valley of the Sasso* (in dry weather) to the (2 1/2 M.) *Aqueduct* and return thence to (1 M.) *Bordighera* along the conduit. — Another pleasant walk is afforded by the *Strada dei Colli*, to the N. of the old town. At *Meroyli*, at the end of the road, a footpath leads to the left to the *Torre dei Mostaccini*, a good view-point (key kept at the Hôt. Angst).

Excursions: from Old Bordighera by foot and bridle paths through beautiful olive-groves to (3/4 hr.) *Sasso;* through the *Val Nervia* to (6 M.) *Dolceacqua*, with the ancestral castle of the Dorias of Genoa, and viâ *Isolabona* to (6 M.) *Pigna;* to (2 1/2 M.) *Vallebona* viâ *Borghetto;* to the W. to the *Cima di San Biagio* or *di Santa Croce* (1060 ft.), with extensive view (4-4 1/2 hrs., there and back); through the *Vallecrosia Valley*, viâ *Vallecrosia*, *San Biagio della Cima*, and *Soldano*, to (3 1/2-4 hrs.) *Perinaldo*, a village commanding beautiful views.

To the right of the line we pass the Protestant school of *Vallecrosia* (shown to visitors on Mon., Wed., & Thurs.). Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps. The line crosses the road; on the left are scanty remains of the Roman theatre of *Nervia*.

94 M. **Ventimiglia.** — Hotels. Hôtel de l'Europe, well spoken of; Hôt. des Voyageurs, déj. 2 1/2, D. 3 fr., wine included; Hôtel Suisse, modest. — *Railway Restaurant*, déj. 2. D. 4 fr., incl. wine; *Café-Restaurant Maison-Dorée.* — *Money Changers* at the rail. station. — *Omnibus* to *Dolceacqua* (1 fr.) and to *Mentone;* to *Bordighera*, see p. 91. — *One-horse Carriage* to *Mentone* 5-6 fr. (bargaining necessary; stand at the rail. station).

Ventimiglia, Fr. *Vintimille*, an Italian frontier-fortress, with 4200 inhab., lies picturesquely on a hill beyond the *Roja*. In the *Municipio* is a small collection of Roman antiquities from Nervia (see above). The church of *S. Michele* is interesting; the columns of its vaulted crypt bear Roman inscriptions. Fine view of the Roja valley through the *Porta Romana*.

A Branch Railway is being made from Ventimiglia to *Limone* (for Cuneo and Turin; see R. 9); and until it is opened a Diligence runs twice daily to (41 M.) *Limone* (comp. p. 41).

From Ventimiglia to *Mentone*, *Monte Carlo*, and *Nice*, see *Baedeker's South-Eastern France*.

18. From Genoa to Pisa. Riviera di Levante.

102½ M. Railway in 4-7½ hrs. (fares 18 fr. 65, 13 fr. 5, 8 fr. 40 c.; express 20 fr. 50, 14 fr. 35 c.). The trains start from the *Stazione Piazza Principe* (local trains to *Chiavari* also from the *Stazione Piazza Brignole*; comp. the time-tables). Tickets to *Nervi* by the fast express are issued only as extensions of tickets to Genoa, on application being made to the 'Controllore' immediately on the traveller's arrival in Genoa. — Finest views on the side of the train opposite to that on which passengers enter at Genoa. Between Nervi and Spezia the view is much interrupted by the numerous tunnels. It is dangerous to lean out of the carriage-window. — If time permit, the traveller should drive from *Recco* to *Chiavari* (with ascent of the *Monte di Portofino*, p. 94) and from *Sestri* to *Spezia*. Carriage and pair from Genoa to Spezia (or vice versâ), 90-100 fr. A bargain should be made with the driver directly, without the intervention of the hotel-portier.

Genoa, p. 64. The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.).

2 M. *Stazione Piazza Brignole*. To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 67).

On the *Riviera di Levante, or coast to the E. of Genoa, the vegetation is less luxuriant than on the Riviera di Ponente (p. 82), but the scenery is almost more striking. The line is carried through numerous cuttings and more than eighty tunnels, some very long. The villages present a town-like appearance, with their narrow streets and lofty houses, closely built on the narrow sea-board or in confined valleys, and mostly painted externally as at Genoa.

The train crosses the insignificant *Bisagno*, and passes under the village of *S. Francesco d'Albaro* by means of a tunnel. 4 M. *Sturla* (Hôt. Sturla, open in summer only), with good sea-baths. To the right, the Mediterranean; to the left, the olive-clad slopes of the Apennines, sprinkled with country-houses. 5 M. *Quarto*. 6 M. *Quinto* (Alb. Quinto, with garden and view-terrace), with numerous villas, dense lemon-groves, and fine palm-trees. In the foreground rises the promontory of *Portofino*. Three tunnels.

7½ M. **Nervi.** — **Hotels.** *Eden Hotel (proprietor *Fanconi*), a large house on the hill above the town, with lift, steam-heating, and garden stretching to the sea, R. 3-8, L. ¾, A. ¾, B. 1½, déj. 3½, D. 4½, pens. 8-15 (L. extra), bath 3, omn. 1½ fr.; *Grand Hôtel (formerly *Pens. Anglaise*), in the main street, adjoining the Villa Gropallo, with lift and garden, R. 3-6, L. 1, A. 1, B. 1½, déj. 3, D. 5, pens. 9-15, omn. 1 fr.; *Hôt.-Pens. Victoria, near the station and the sea, with small garden, R. 2-5, L. ½, A. ¾, B. 1¼, déj. 2½, D. 4, pens. 8-12 fr. — Hôt. Nervi, R., L., & A. 3-6, B. 1¼, déj. 2½, D. 4, pens. 8-10 fr.; *Alb.-Pens. Svizzera, with restaurant, R., L., & A. 2½-3, B. 1, déj. 2¼, D. 3½, pens. 6½-7½ fr., these two at the corner of the main street and the street leading to the station; Hôt.-Pens. de la Ville; *Hôt.-Pens. Bellevue, in a picturesque situation on the road to S. Ilario, R. 2½-3½, L. ½, B. 1¼, déj. 2½, D. 3½, pens. 6½-8 fr.

Pensions. **Bonera*, with large garden, to the W. of the town, 8-10 fr. *P. Burgi*, next the Villa Gropallo, 7-10 fr.; *Villa Beaurivage*, 7-13 fr.; *Lindenberg*, near the Municipio, with garden, 7-8 fr.; *Frisia*, 6-7 fr.; *La Riviera*, 7-10 fr.; *P. du Parc*; *P. des Palmes*; *P. Russe*; *Villa Adelaide*; *Piccolo Eden*, Italian. The following pensions are under medical superintendence: *Beaurivage* (see above), pens. and treatment, 10-18 fr.; *Villa Rosengarten*; *Pens. Ortenau*; *Reconvalescentenheim* (Dr. Schetelig), for patients of limited means, 6 fr. — All the hotels and pensions, except the *Albergo-Pension Svizzera*, are closed in summer. — *Furnished Apartments* (800-1500 fr. for the season) and villas (2500-4000 fr.) are scarce. Agent, *Ant. Ceruti*, Via del Pozzo 75. A doctor should be consulted as to situation.

Post & Telegraph Office, Via Corvetto 137 (8 a.m. to 9 p.m.).

Cabs. Per drive in the town 50 c., with two horses 1 fr.; at night 1 or 1½ fr.; per hour, 1½, 2, 2, and 2½ fr. Special tariff for drives beyond the town.

Omnibus to *Genoa*, see p. 66.

Physicians. *Dr. Frech-Trinius*, *Dr. Ortenau*, *Dr. Schetelig*. *Dr. Alexander*, *Dr. Weissenberg*. — **Chemists.** *Gallo*, at the post-office; *Migone*, opposite the Palazzo Gropallo. — *English Church Service* at the Eden Hotel.

Climate, etc. Nervi, the most important winter-station on the E. Riviera, is backed on the N. by *Monte Gingo*, and is sheltered on the N.W. by a spur of the *Monte Fasce* and on the W. by the promontory of *Portofino*, while it lies fully exposed to the S.E. wind. Its mean winter temperature (52° Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. A feature of the place is the dust-free and sunny promenade, which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise. The choice of longer walks in the vicinity is limited.

Nervi, a small town with 2900 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English and Germans, as a health-resort. Among the villas the finest are *Villa Gropallo* (beautiful park, not always open; entrance by No. 55 in the main street; fee), *Villa Serra*, and *Villa Croce* (to the W., with superb grounds), all noteworthy for their luxuriant vegetation.

Besides the above-mentioned Coast Promenade, another charming walk may be taken by the picturesque road, which, beginning opposite the Villa Gropallo in the main street, ascends in curves to (¾ hr.) the church of *Sant' Ilario*, halfway up the *Monte Gingo* (1594 ft.). On the way, and from beside the church, we obtain admirable views as far as Portofino on the E., and of the Riviera di Ponente and the Ligurian Alps on the W. The footpath (short-cut) may be chosen for the descent. — The ascent of *Monte Fasce* (2730 ft.; 2½ hrs.) is also worth making.

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. — 9 M. *Bogliasco*; 9½ M. *Pieve di Sori*; 10½ M. *Sori*, beautifully situated, with a noble survey of sea and valley from the viaduct which passes high above the town and rivulet. — 13 M. *Recco* (modest inn).

From Recco to Ruta, 2½ M.; omnibus (½ fr.) and carriages (2½-3 fr.) at the station. *Ruta* (950 ft.; Italia, déj. 2½, D. 3, pens. 6 fr.), grandly situated at the highest point of the highroad (see below), is the best starting-point for the ascent of the ***Monte di Portofino** (2010 ft.; guide not necessary). A good footpath, commanding fine views of both the Rivieras, gradually ascends in ½ hr. to a finger-post on the top of the N. ridge, ¾ hr. from the summit, with the *Semáforo*, or signal-station (no inn,

M A R E L I G U R E
Longitudine Est di Parigi
Chilometri.
1 : 500.000
Engl. Miles.
Sestri Levante
Chiavari
Lavagna
Recco
Camogli
Rapallo
Zoagli
Cogorno
Carasco
Casarza
Castiglione
Deiva
Moneglia
Bonassola
Levanto
Framura
Riomaggiore
Monterosso
Vernazza
Corniglia
Manarola
Portovenere
Portofino
Quarto
Nervi
Sori
Torriglia
Montoggio
Cicagna
Neirone
Lorsica
Moconesi
Varese Ligure
Zignago
Sesta Godano
Calice al Cornoviglio
Tresana
Bolano
Pignone
Beverino
Grosso
Palin
Verezzi
Rocchetta di Vara
Carro
Carrodano inf.
Borghetto di Vara
Pontiasca
Maissana
Mezzanego
Ne
Rossa
Rapallo
Zoagli
Cogorno
Carasco
Casarza
Castiglione
Deiva
Moneglia
Bonassola
Levanto
Framura
Riomaggiore
Monterosso
Vernazza
Corniglia
Manarola
Portovenere
Sestri Levante
Chiavari
Lavagna
Recco
Camogli
Portofino
Quarto
Nervi
Sori
Torriglia
Montoggio
Cicagna
Neirone
Lorsica
Moconesi
Varese Ligure
Zignago
Sesta Godano
Calice al Cornoviglio
Tresana
Bolano
Pignone
Beverino
Grosso
Palin
Verezzi
Rocchetta di Vara
Carro
Carrodano inf.
Borghetto di Vara
Pontiasca
Maissana
Mezzanego

provisions should be taken), which affords a magnificent survey of the Gulf of Genoa and as far as Spezia (Corsica is sometimes visible to the S.). — The descent to (1½ hr.) *Santa Margherita* or *Portofino* (see below) is very interesting, though fatiguing. We return to the above-mentioned finger post and then descend to the S.E., partly through pine-woods. A steep and trying path (guide desirable) descends from the summit to the S. to (1 hr.) *San Fruttuoso* (see below; trattoria, unpretending), whence we take a boat (2 fr.) to Portofino or Camogli.

14½ M. **Camogli** (*Inn*, plain), on the coast, to the right, whence another ascent to the promontory of *Portofino* (2½ hrs.) begins. Beyond the long *Tunnel of Ruta*, penetrating *Capo S. Margherita*, the train reaches the fertile plain of Rapallo, with its numerous villas.

17½ M. **Santa Margherita Ligure.** — **Hotels.** *Hôt. Métropole, pens. from 7½ fr.; Hôtel Bellevue, R. 3, B. 1½, D. 4½, pens. incl. wine 7-10 fr.; Pens. Sturm, pens. incl. wine 8-10 fr., well spoken of, these two with gardens. — *Ristorante Colombo*, with view-terrace; *Ristorante Roma* (with bedrooms; pens. from 6 fr.). — Physician, *Dr. Schwenke.*

Santa Margherita, a town of 3600 inhab., situated on the coast, to the right, below the railway, is frequented as a winter-resort and for sea-bathing. In the Piazza Magenta is a fountain with a statue of *Columbus*, by Tabacchi (1892); by the Caffè Ligure is a marble statue of *Mazzini* (1893), at the harbour is a bronze statue of *Victor Emmanuel II.* (1894), and in the Via Principe Federico Guglielmo is a marble statue of *Cavour* (1894), all three by Pietro Capurro. Many of the women are engaged in lace-making, while the men go in May as coral-fishers to the coasts of Sardinia and N. Africa.

On the fine road to Rapallo (see below), ½ M. to the E. of S. Margherita, is Marchese Spinola's *Villa Pagana*, with a beautiful garden. — The *Monte di Portofino* (see above) may be ascended from S. Margherita in 2 hrs. — The *Excursion to Portofino (boat 3-4 fr.; omnibus six times daily, 25 c.) is attractive. A good road runs to the S. along the shore, with views of the coast as far as the hills of Spezia, to the (½ hr.) suppressed monastery of *Cervara*, where, after the battle of Pavia, Francis I. of France, when detained here by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. Thence the road, passing the picturesque *Castle of Paraggi* (Mr. Brown) and the hamlet of the same name on a little bay, leads to (¾ hr.) **Portofino** (*Alb. Delfino*, R. from 1½, pens. 6-7 fr., unpretending; *Osteria della Stella*), a small seaport ensconced beneath the S.E. extremity of the promontory. The old castle at the extremity of the promontory (½ hr. from Portofino; also the property of Mr. Brown) commands a splendid prospect. — This excursion may be pleasantly prolonged by taking a boat (5-6 fr.) to (1¼ hr.) the church of *San Fruttuoso* (see above), prettily situated on a bay between steep rocks and containing the tombs of some members of the Doria family (13-14th cent.). We then row on to (¾ hr.) the *Punta della Chiappa*, the S.W. extremity of the promontory; thence on foot to *S. Rocco* (½ hr.) and *Camogli* (½ hr.; see above).

18½ M. **Rapallo.** — **Hotels.** Gr.-Hôt. d'Europe, with garden and sea-view, R. from 2, L. ¾, A. ¾, B. 1½, déj. 3½, D. 4½, pens. 7-12, omn. 1 fr.; Alb. Rapallo e della Posta, with sea-view, R., L., & A. 2½-3, B. 1½, déj. 2½, D. 3½, pens. 6-9 fr.; *Hôt. Beaurivage, new; *Hôt. Verdi, Hôt. Savoie, both also new; *Alb. Rosa Bianca, on the sea, R. 2, pens. 6-7 fr., with trattoria (good cooking); *Alb. Mont' Allegro, unpretending; Hôt.-Pens. Suisse, pens. 6-9 fr., incl. wine, Pens. Metropole, pens. incl. wine 6 fr., both well spoken of; Pens. Brabilla; Pens. Eden. — *Physicians*, Dr. Beeby, Dr. Bruck. — *Lace* at Gaet. Vassallo's. — *Omnibus* to S. Margherita. — *Engl. Church Service* at the Hôt. Rapallo.

Climate. Rapallo is surrounded on the N. by a semicircle of mountains, which unite with the promontory of Portofino on the W., to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than Nervi, but far excels it in the number of its attractive walks.

Rapallo, a small seaport with 2900 inhab., who make lace and do a brisk trade in olive-oil, has recently become a frequented winter resort, owing to its agreeable climate and beautiful situation.

Excursions. By boat (1½ hr.; 3-4 fr.) or by road (6 M.) viâ *San Michele* and *Santa Margherita* to *Portofino* (p. 95). — Viâ *Ruta* to (2½ hrs.) *Recco*, p. 94. — To the valley of *Sant' Anna*, ½ hr. to the N.W. — To the N.E. is the pilgrimage-church of **Madonna di Montallegro* (2015 ft.; inn, R. 2-3, pens. 5-6 fr.), reached by several routes in 2½ hrs. (guide unnecessary), which commands a superb view to the N. and S. A path at the back of the inn ascends to the (10 min.) top of the *Monte Rosa*, where the view is still more extensive.

The district between Rapallo and Chiavari is one of the most beautiful in Italy, and should if possible be traversed by carriage (one-horse 8, two-horse 12 fr., in about 1¾ hr.). — The next station after Rapallo is (21½ M.) *Zoagli*, a prettily situated little place, with a bronze statue of Conte Canevaro, founder of the hospital, and an interesting churchyard. The manufacture of satin is a house-industry here.

24½ M. **Chiavări** (*Trattoria e Alb. del Negrino*, R. & A. 2-2½ fr.; *Fenice;* boat to Portofino 5 fr.; omn. to Sestri, see below), a town with 7700 inhab., near the mouth of the *Lavagna*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (sedie di Chiavari), and silk (Vacarezzo, Via Vitt. Emanuele 75), and builds ships. It contains a handsome new *Town Hall* and statues of *Garibaldi* and *Mazzini*, by Rivalta. Pretty gardens beside the station. Sea-bathing.

Chiavari is the starting-point for the ascent of the **Monte Penna** (5690 ft.; 9-10 hrs.). The route leads viâ *Borzonasca* (carriage-road; omnibus 80 c.) and *Sopra la Croce* (Locanda Pittaluga), whence a steep footpath ascends to the summit (fine view of the Apennines and the sea).

25½ M. *Lavagna*, a ship-building place, ancestral seat of the Counts Fieschi, and birthplace of *Sinibaldo de' Fieschi*, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). — 27 M. *Cavi*. Then a long tunnel.

28½ M. **Sestri Levante** (**Grand Hôtel Jensch*, with electric light and baths, R. 2-5, L. ½, B. 1½, déj. 3, D. 4, pens. 7½-10 fr.; *Hôt. d'Europe*, pens. 7-9 fr.; *Hôt. Victoria;* **Pens. Suisse*, 5 fr., unpretending; *Trattoria Ghio;* omn. to Chiavari every 2 hrs., 40 c.), a town with 2500 inhab., picturesquely situated on a bay and shut in by a promontory, has of late been visited as a health-resort (physician, *Dr. Strüh*) and bathing-place. The *Villa Piuma*, at the extremity of the cape, has a fine pine-wood.

The Highroad from Sestri to Spezia, far superior to the railway in point of scenery (carriage 25, with two horses 45 fr.; about 13 hrs.' walk), turns inland and after ½ hr. diverges to the right from the road to Borgotaro (p. 97). It then winds up the scantily wooded mountains (shortcuts for walkers), affording a fine retrospect of Sestri and the Monte Castello. To the right appears Riva. Below, to the left, are Casarza (p. 97)

RECCO-CHIAVARI.
Scala nel 1:100.000
Chilometri
Abbreviazioni: C.-Casa, M.ta-Madonna, M.-Monte, P.ta-Punta, R.-Rio, S.-San, T.-Torrente, V.a-Villa.
GOLFO DI RAPALLO
RECCO
CHIAVARI
RAPALLO
S. Margherita Ligure
Portofino
Zoagli
Rovereto
Corte
Molo
Vezzina
S. Andrea di Foggia
Callodari
M. Caravagli
S. Rocco
M. Ampola
M. Orsa
S. Martino di Noceto
S. Maria del Campo
Monastero distrutto
S. Anna
Camogli
Il Boschetto
M. Esoli
Ruta
S. Massimo
S. Lorenzo
Ruressa
S. Michele di Pagana
V.a Pagana
S. Siro
M. di Ruta
Poggio
Mortola
Danzina
Pero
S. Nicola
M. Portofino
M. delle Bocche
Case le
M.la Cinco
Nocarego
Nozarego
S. Fruttuoso
P.ta del Buco
Torretta
Case del Prato
S. Sebastiano
P.ta Cajecu
Forte Castello
Castelletto
M.te del Capo
S. Giorgio
P.ta del Bagno delle Donne
P.ta del Pedale
Convento di Cervara
Paraggi
Castello Paraggi
Chiappa
della Chiappa
Cavi
Cavi di Lavagna
Sestri Levante
Cavi di Rapallo
Rapallo
Recco
Cavi di Recco
Cavi di Camogli
Cavi di Zoagli
Cavi di Rovereto
Cavi di Portofino
Cavi di Chiavari
Cavi di Sestri Levante
Cavi di Rapallo

and Massa. A little higher up Moneglia (see below) is seen on the coast (to the right). We now traverse a pass (footpath shorter) to the *Osteria Baracchina*, situated in a bleak district, and to the *Osteria Baracca* (2235 ft.), where the sea disappears from view. The road now descends past *Mattarana* into a pleasant valley, in which lies the village of *Carrodino*. Beyond this village it crosses the *Malgua* and ascends through wood to a chapel. Another descent is made viâ *Lago* and *Pogliasca* to *Borghetto* (Caffè Conti, clean, with rooms) and the valley of the impetuous *Vara*, an affluent of the *Magra*. The road skirts the broad, gravelly bed of the river, turns to the right at *Padivarna*, and runs up and down to *Riccò* and *La Foce* (p. 98), on the last height before Spezia, whence we enjoy a magnificent prospect of the bay and the precipitous *Alpi Apuane* (p. 100). We then descend by numerous windings to Spezia, which we enter by the Porta Genovese.

From Sestri to Borgotaro (p. 328; carr. in 8-9 hrs.; omn. to Varese twice daily, 2 fr.). The picturesque road, part of the old highroad to Parma, leads across the Apennines, passing *Casarza* (p. 96), *Varese Ligure* (Alb. degli Amici; Trattoria Venezia, with beds), and the *Pass of Centocroci* (3415 ft.).

Beyond Sestri the mountains recede, and the train also leaves the coast for a time. Many tunnels. Several fine views of the sea and the rocky coast to the right. 31½ M. *Riva Trigoso;* 34½ M. *Moneglia*, close to the sea; 37½ M. *Deiva*, at the entrance to a side-valley; 39 M. *Framura;* 41 M. *Bonassola;* 43 M. *Lēvanto* (Alb. Nazionale; Alb. Levanto; Stella d'Italia), a small town of 1600 inhab., with old fortifications, a small Giardino Pubblico, and good sea-baths. — 46 M. *Monterosso*, famous for its wine; 48 M. *Vernazza;* 50 M. *Corniglia;* 51¼ M. *Manarola;* 52 M. *Riomaggiore*. Before reaching Spezia, four more tunnels, the last very long (7 min.).

56½ M. **Spezia.** — **Hotels.** *Grand Hôtel e Croce di Malta, Via Mazzini, in an open situation near the sea, R. 3-5, A. 1, L. ¾, B. 1½, déj. 3, D. 5, omn. 1, pens. 8-12 fr.; Italia, Via Chiodo, with view, R., L., & A. 3½, omn. ¾ fr.; Alb. Roma, Via Mazzini, with sea-view, R. 2-2½, L. ½, A. ½, B. 1, déj. 2, D. 3½, pens. 6-7 fr., well spoken of; Gran Bretagna, adjoining the Roma, with good trattoria, R., L., & A. from 2½, B. 1, déj. incl. wine 3, D. 4, pens. 7 fr.; Giappone, with trattoria, R. 2½ fr.; Posta, these two in the Corso Cavour, unpretending.

Café. *Caffè del Corso*, near the Giardino Pubblico.

Baths. Warm baths at the Croce di Malta and the Hôtel Italia. — *Sea Baths* at the *Stabilimento Selene*, on the N. side of the gulf, and at *S. Terenzo* (p. 99).

Post & Telegraph Office, Corso Cavour. — **Chemist.** *Farmacia Prati*, Via Chiodo 12.

Theatre. *Politeama Duca di Genova.* — *Music* on Sun., Tues., and Thurs. in the Giardino Pubblico.

Cabs. Per drive 80 c., at night 1 fr.; with two horses 1 and 1¼ fr. Circular drive viâ *La Foce* and *Sarbia*, with one horse 7, two horses 10 fr.; to Porto Venere, 8 and 12 fr.; to *S. Terenzo* and *Lerici*, 10 and 14 fr.; carr. and pair to the top of the *Monte di Castellana* 20, to *Sestri Levante* 50, to *Genoa* 120 fr. (carriages at *L. Cecchi's*, Via Fazio, etc.). — **Omnibus** to or from the station 20 c., at night 30 c.; also to *Porto Venere* (twice daily; 70 c.).

Boat with one rower, 1½ fr. the first hr., 1 fr. each additional hr.; for 2 pers. 2 fr., and 1 fr. 20 c. each additional hr.; 3 pers. 2½ fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 60 c.; 5 pers. 3½ and 2 fr.; to the *Stabilimento Selene* 30 c. (or 50, 60, 70, and 80 c.); to *Le Grazie* 1½ fr. (or 1 fr. 80, 2 fr., 2 fr. 30, 2 fr. 50 c.); to *S. Terenzo* 2 fr. (or 2 fr. 40, 2 fr. 80, 3 fr. 20, 3 fr. 80 c.); to *Porto Venere* or to *Lerici*, 1 pers. 2½ fr., to *Palmaria* 3 fr. (each additional pers. ½ fr. more).

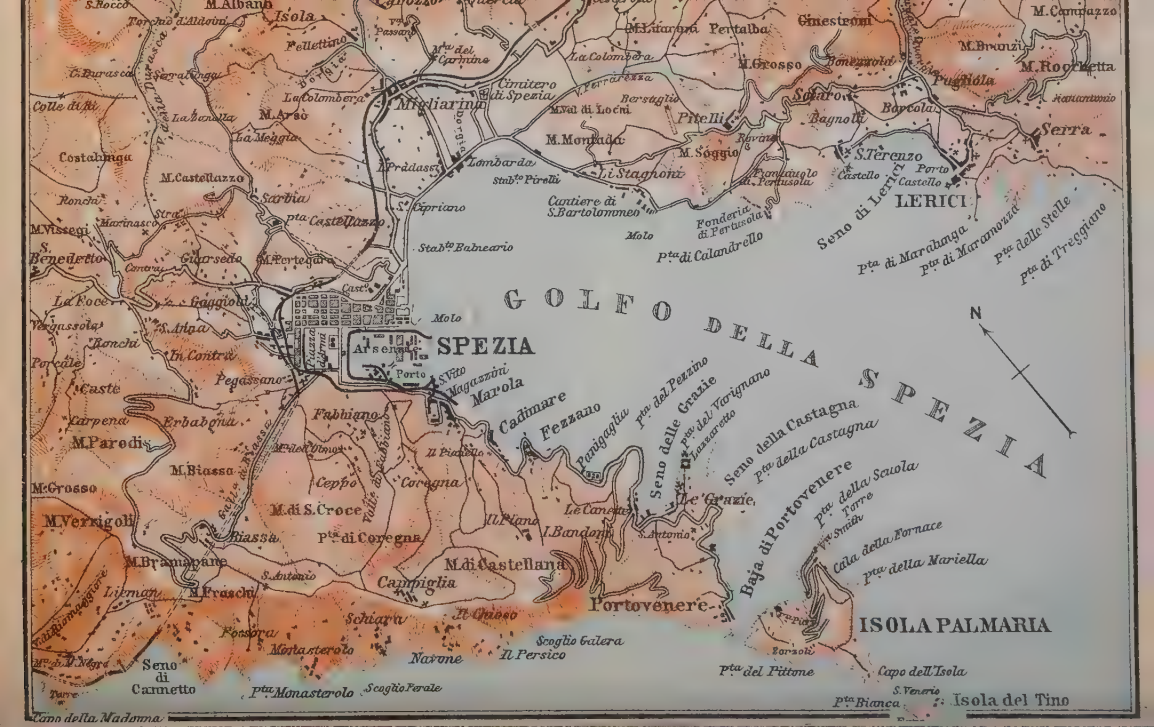
Steamboats (starting at the Giardino Pubblico). Viâ *Le Grazie* to *Porto Venere*, thrice daily in 1 hr., fare 30 c.; to *S. Terenzo* and *Lerici*, hourly in summer, in 1/2-3/4 hr., fare 30 c., there and back 50 c., at other seasons thrice daily, return-fare 60 c. — *Sea-going Steamers* to *Genoa* and *Leghorn*, see p. 66.

English Church Service in the Hôtel Croce di Malta. — ENGLISH VICE CONSUL: *M. C. Gurney*, Esq.

N.B. Visitors must not approach within 300 yds. of the forts.

Spezia, an industrial town with 45,500 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by picturesque villages and crowned with forts. The climate is very mild, resembling that of Pisa (p. 383), so that Spezia is frequented as a winter-residence by the English and for sea-bathing in summer by the Italians. The chief centres of traffic are the Corso Cavour, the Via Mazzini, on the coast, the neighbouring Piazza Vittorio Emanuele, in which is the attractive *Giardino Pubblico*, and the Via Chiodo, leading to the S.W. to the arsenal (see below). The harbour, one of the largest, safest, and most convenient in Europe, anciently praised by Ennius as the *Lunai Portus*, was surveyed by Napoleon I. as a war-harbour, and since 1861 has been the chief naval harbour of Italy. The entrance to the gulf is protected not only by several hill-forts, but also by the *Diga Subacquea*, an embankment nearly 2 M. long, constructed in 1874. Beside the latter, on the shore, are the two forts of *Santa Maria* (W.) and *Santa Teresa* (E.). The *Royal Dockyard* on the S.E. side of the town, constructed by General Chiodo (d. 1870), whose statue rises at the entrance, is a large establishment, 150 acres in extent (no admission). The marine artillery magazines in the bay of *S. Vito* cover an area of 100 acres. The *Cantiere di San Bartolomeo*, on the N.E. side of the gulf, serve as a torpedo station. The commercial harbour, to the S.E. of the town, constructed in 1890 et seq., is mainly used, like that of Avenza (p. 99), for the export of Carrara marble.

EXCURSIONS. An admirable survey of the town and harbour is afforded by the *Giro della Foce* (carr., see p. 97; 2 hrs.' walk), a circular route leading to the hill of *La Foce* (790 ft.), on the road to Sestri Levante (p. 96), and returning viâ *Sarbia*, on the ridge to the N. of Spezia. — To the S.W. of La Foce, reached by a good road, is the *Monte Parodi* (2200 ft.), commanding fine views. A stalactite cavern was discovered on the S. slope of this mountain in 1896. The road goes on to the fortified *Monte Bramapane* (2190 ft.), and returns thence to the town through the valley of the *Biassa*. — A charming Excursion may be made to Porto Venere, either by steamer (see above) or viâ the highroad (7 M.), constructed by Napoleon in 1808-12 (carr. and omnibus, see p. 97), which describes a wide curve round the bay of S. Vito, with the arsenal, and then skirts the S. shore of the gulf, viâ *Marola*, *Fezzano*, *Panigaglia*, and *Le Grazie* (steamboat-station, see above). **Porto Venere** (*Ristorante Belvedere*), on the site of the ancient *Portus Veneris*, with the remains of fortifications built by the Genoese in 1113, is celebrated, like the fortified island of *Palmaria* (613 ft.) immediately opposite, for a yellow-veined black marble, known as 'Portoro'. Charming prospect from the ruined church of *San Pietro*, rising high above the sea, and supposed to occupy the site of the temple of Venus. Between two rocks beneath the church is the *Grotta Arpaja* (seldom accessible), or 'Byron's Grotto' (inscription), where the poet is said to have written much of his 'Corsair'. — The ascent of the fortified


M. Albano
Isola
Pellettino
Mariarino
Cimitero di Spezia
Pitelli
Serra
Costabiaga
M. Castellazzo
Sarbia
M. Vissegi
S. Benedetto
Gaggiola
Arsenale
SPEZIA
Porto
Marola
Cadimare
Fezzano
GOLFO DELLA SPEZIA
Seno delle Grazie
Seno della Castagna
Baja di Portovenere
Portovenere
ISOLA PALMARIA
Isola del Tino
LERICI
Seno di Lerici
Pta di Maralunga
Pta di Maramozza
Pta delle Stelle
Pta di Treggiano
M. Parodi
M. Biassa
M. Verrigoli
M. Bramapane
M. Trascu
M. di S. Croce
M. di Castellana
Campiglia
Schiara
Il Chiuso
Scoglio Galera
Il Persico
Navone
Scoglio Ferale
Pta Monasterolo
Seno di Carnetto
Pta del Pittone
Capo dell'Isola
Pta Bianca
S. Venerio
N

*Monte di Castellana (1670 ft.) is made from *Le Grazie* (p. 98) in 2 hrs. by means of a picturesque winding road (carriages require a permesso from the Direzione Territoriale del Genio in Spezia). Fine view of the sea, the Apennines, and the Riviera from the top and during the ascent. — Several pleasant excursions may also be made on the N. side of the gulf by steamer (p. 98) or by carriage, the best being to *San Terenzo* (sea-baths, 30 c.), where Shelley passed his last days, and *Lerici* (*Alb. Croce di Malta), both on the *Bay of Lerici*. A little to the E. of S. Terenzo, on the road to Lerici, is the *Casa Maccarani*, formerly the *Casa Magni*, where Lord Byron lived in 1822. Lerici, with a small harbour, a Garibaldi monument by Al. Biggi, and an old castle, was the capital of the Gulf of Spezia in the Middle Ages. A road leads from Lerici to (4½ M.) *Sarzana* (see below).

Railway from Spezia to *Parma (Milan)*, see R. 47.

Soon after quitting Spezia we enjoy a beautiful view of the Gulf of Spezia to the right, and, to the left, of the jagged *Alpi Apuane* (p. 100). — Beyond several tunnels we reach (61 M.) *Vezzano Ligure* (p. 328), whence the line to Parma diverges to the N. — 62½ M. *Arcola*, with a conspicuous campanile. The train passes through a tunnel, and crosses the broad *Magra*, the ancient boundary between Italy and Liguria.

65½ M. **Sarzana** *(Alb. di Londra)*, with 14,300 inhab., Rom. *Sergiana*, or *Luna Nova*, from its having succeeded the ancient Luna, with the picturesque fortification of *Sarzanello*, constructed by Castruccio Castracani (d. 1328), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa, and then to Sardinia. Sarzana was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The handsome *Cathedral* of white marble, in the Italian Gothic style, begun in 1355, contains an ancient painted crucifix from Luni. In *S. Francesco* is the tomb of Castruccio Castracani (d. 1328), by Giov. di Balduccio, of Pisa.

Railway from Sarzana to *Parma (Milan)*, see R. 47.

The environs are fertile. Near (70 M.) *Luni* are the ruins of *Luna*. This Etruscan town fell to decay under the Roman emperors; in the middle ages it was destroyed by the Arabs (1016); and its episcopal see was transferred to Sarzana in 1204. The ruins of an amphitheatre and a circus are still traceable. From Luna the district derives its name of *La Lunigiana*. — Among the mountains to the left the quarries of white marble are visible.

72 M. *Avenza*, a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. On the coast to the right is a small harbour for the shipment of the Carrara marble.

Branch Railway in 16 min. (fares 60, 40, 30 c.) to (3 M.) —

Carrara (*Alb. della Posta*, R. & A. 2½, omn. ½ fr., well spoken of; one-horse carr. to Massa, 3-4 fr.; omn., see p. 100), a pleasant little town with 11,900 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. — From the rail. station we turn to the right into an avenue of plane-trees, cross the *Carrione* (right), and then follow the Via Vittorio Emanuele, the

main street of the town, to the left. This passes a marble statue of *Garibaldi*, by Nicoli (1889), and the *Theatre*, and leads to the Piazza Alberica, which is embellished with a statue of the *Grand Duchess Maria Beatrice* (1861). — The Via Alberica runs hence to the right to the Piazza dell' Accademia, with a marble statue of *Mazzini* (by Al. Biggi; 1892) and the Accademia delle Belle Arti, containing works by sculptors of Carrara and several Roman antiquities found in the quarries of Fantiscritti (see below; *e.g.* a bas-relief of Jupiter with Bacchus). — Not far off is the church of San Andrea, a Gothic structure of the 13th cent., with a fine façade and good sculptures. The church of the Madonna delle Grazie has sumptuous decorations in marble.

The **Marble Quarries** *(Cave)* of Carrara enjoy a world-wide fame. The deposits of marble occur throughout almost the whole of the *Apuan Alps* (see below), from the little river Aulella on the N. to Pietrasanta (p. 101) on the S. and Castelnuovo di Garfagnana on the E. The quarries in the valleys of *Fantiscritti*, *Colonnata*, and *Torano* (see below) were worked by the Romans, but after the downfall of the West Roman Empire the 'marmor Lunense' (so named from the seaport of Luna, p. 99) was almost entirely forgotten. The building of the cathedral of Pisa and the churches of Lucca, Pistoja, and other neighbouring towns again created a demand for Carrara marble; and the artistic activity of the 15-16th cent. gave a renewed impulse to its use. The industry now grows steadily; in 1895 no less than 109,000 tons were exported from Carrara alone. About 1000 quarries in all are in operation; of these 400, with 4500 workmen, are at Carrara, 200 (600 men) at *Massa* (see below), 100 (2000 men) at *Seravezza*, and the rest at *Pietrasanta*, *Montignoso*, *Stazzema*, and *Fivizzano*. The best and largest blocks yield the *marmo statuario:* the coarser variety is known as *marmo ordinario*. — The quarrymen, who receive a wage of 1-2 fr. per day, quit work at 3 or 4 p.m. A visit to the quarries (2-3 hrs.; guide, not indispensable, 2-3 fr.) should, therefore, be made not later than midday. From the above-mentioned Piazza dell' Accademia we follow the Via S. Maria to the end of the town and ascend the valley along the left bank of the Carrione. At (¼ M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. At the entrance to the (1 M.) village of *Torano* we turn to the right and climb the steep lanes to the marble railway (see below), the metals of which we follow in the narrow shadeless upland valley, passing numerous quarries, to (1 M.) the station of *Piastra*. We may push on to the highest station (small restaurant), but the ascent is fatiguing, and should be attempted only when time is abundant. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are carried away partly by means of ox-waggons, partly by means of a railway *(Ferrovia Marmifera)*, which sends branches into several of the lateral valleys.

76½ M. **Massa** (**Hôtel Massa*, with garden; *Alb. Giappone*, fair; omn. to Carrara), formerly the capital of the Duchy of Massa-Carrara, which was united with Modena in 1829, with 9000 inhab., is pleasantly situated amidst hills, and enjoys a mild climate. The handsome rococo *Château* (17th cent.; now the prefecture) was a summer-residence of Napoleon's sister Elisa Bacciocchi, Duchess of Massa-Carrara. The loftily situated *Castello*, now a prison, commands a splendid view (permesso at the prefecture). The marble-quarries rival those of Carrara.

Country fertile and well cultivated. The picturesque ruined castle of *Montignoso* occupies an abrupt hill to the left. — 80½ M. *Seravezza*, with marble-quarries, lies 2 M. to the N.E. of the station.

Seravezza is the starting-point for the exploration of the S. portion of the **Alpi Apuane**, the S.W. chain of the Central Apennines, remarkable

for the bold shapes of its peaks. Near the centre of the mountains lie the *Albergo Alpino* (2295 ft.), on the S.W. slope of the *Monte Pania* (6100 ft.), the *Alb. del Matanna*, in *Palagnana*, and a dépendance of the latter on the *Prati di Pian d'Orsina* (3412 ft.), all three much frequented in summer, especially for ascents of the Pania, *Mte. Forato*, the *Procinto* (3860 ft.), and *Mte. Matanna* (4320 ft.). These hotels may be reached from Seravezza in about 4½-5 hrs., and in about the same time from Bagni di Lucca (p. 400) or from the station of Ponte a Moriano (p. 400).

83 M. **Pietrasanta** *(Alb. Ballerini)*, a small town (4000 inhab.) with ancient walls, beautifully situated, was besieged and taken by Lorenzo de' Medici in 1482. The church of *S. Martino (Il Duomo)*, begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by Stagio Stagi. Ancient font and bronzes by Donatello in the Battistero. Campanile of 1380. *S. Agostino*, an unfinished Gothic church of the 14th cent., contains a painting by Taddeo Zacchia, of 1519. In the Piazza is the pinnacled *Town Hall*. Near Pietrasanta are quicksilver-mines and marble quarries.

89½ M. **Viareggio.** — **Hotels.** On the beach: *Hôt. de Russie, R. 2½, L. ¾, A. ¾, B. 1, déj. 2, D. 4, pens. 9 fr.; *Hôt. d'Italie, R. 3-5, L. ½, A. ¾, B. ¾, déj., incl. wine, 2½, D., incl. wine, 4, pens. 5-7 fr.; Hôt. de Paris; Hôt. Grande Bretagne; *Hôt. de Florence, pens. from 7 fr., incl. wine; Hôt. de Nice, well spoken of; Hôt. de la Paix; Hôt. Togni; Hôt. de Rome. — In the town: Vittoria, Sole, both unpretending. — Pensions: *Hayden*, closed in winter; *Pini*, Piazza Paolina, pens. incl. wine 6 fr., well spoken of. — *Apartments* moderate. — Sea Bathing at the *Stabilimento Nettuno*, *Balena*, etc.

Viareggio, a regularly built town on the coast (ca. 16,000 inhab.), and a sea-bathing place, has lately come into favour as a winter-resort. The climate resembles that of Pisa. The celebrated pine-wood (Pineta), which forms a half-circle round the place from N.E. to S.W., shelters it from the wind.

A monument to *Shelley* (p. 393), by Urbano Lucchesi, was erected in the Piazza Paolina in 1894.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption'.

Walks in the somewhat neglected grounds of the Piazza Azeglio on the shore, or on the long Molo, with its lighthouse (view). The S. portion of the Pineta, which extends along the coast for 3½ M., belonged to the Duchess of Madrid (d. 1893), first wife of Don Carlos, whose fine villa is about 3 M. from Viareggio. In the smaller and inferior part of the wood which belongs to the town are the ruins of a hippodrome. — Longer excursions to the beautifully situated *Camajore* (2 hrs.), and to the *Lake of Massaciuccoli*, near Torre del Lago (p. 102).

From Viareggio to Lucca, 14 M., a branch-railway in ¾-1 hr. viâ (5 M.) *Massarosa* and (8½ M.) *Nozzano*. From Nozzano we may visit the

so-called *Bagni di Nerone*, a beautifully situated Roman ruin on the road from Viareggio to Lucca, not far from the above-mentioned *Lake of Massaciuccoli*. From Lucca (p. 394) to Florence viâ Pistoja, see p. 401; to Bologna, see pp. 362, 361.

The line enters the marshy plain of the *Serchio*. 92½ M. *Torre del Lago*. At (97½ M.) *Migliarino* we cross the Serchio.

102½ M. **Pisa** (p. 382). To the left, before we enter the station, rise the cathedral, baptistery, and campanile. We then cross the Arno.

IV. Lombardy.

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The name of the Germanic tribe that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino, and from Venetia by the Mincio. It is divided into the eight provinces of *Como*, *Milano*, *Pavia*, *Sondrio*, *Bergamo*, *Cremona*, *Brescia*, and *Mantova*, covering an area of about 9000 sq. M., and containing 3,713,331 inhabitants. The name was once applied to a much larger tract. Lombardy has not inaptly been likened to an artichoke, the leaves of which were eaten off in succession by the lords of Piedmont; thus in 1427 they appropriated Vercelli, in 1531 Asti, in 1703 Val Sesia, in 1706 Alessandria, in 1736 Tortona and Novara, and in 1743 Domodossola. The heart of the country, if we continue to use the simile, would then be the DISTRICT OF MILAN, or the tract lying between the Ticino, Po, and Adda. The three zones of cultivation are the same as in Piedmont, *viz.* the region of pastures among the mountains, that of the vine, fruit-trees, and the silk-culture on the lower undulating country and the slopes adjoining the lakes, and that of wheat, maize, and meadows in the plains, the yield of these last being, however, far more abundant than in Piedmont. The summers are hot and dry, rain being rare beyond the lower Alps, and falling more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines. The land, however, is more thoroughly irrigated than that of any other district in Europe, and the servitude of *aquae ductus*, or right to conduct water across the property of others, has been very prevalent here for centuries. A failure of the crops indeed is hardly possible, except when the summer is unusually cold. Meadows yield as many as twelve crops in the year, their growth being unretarded by the winter. The so-called Parmesan cheese is one of the well-known products of Lombardy. In the middle ages the importance of Milan was due to its woollen industries, but sheep-breeding has in modern times been largely superseded by the silk-culture, an industry which has so materially increased the wealth of the country, that it used to be said during the Austrian régime that the army and the officers lived on mulberry leaves, as their produce alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 380 persons to the sq. mile, exclusive of the capital.

The central situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period known to us it was occupied by the *Etruscans*, an Italian race, which about the 6th cent. B.C. was subjugated or expelled by *Celts* from the W. These immigrants founded *Mediolanum* (Milan), and traces of their language still survive in the modern dialect of the country. It was but slowly that the Italians subdued or assimilated these foreigners, and it was not till B.C. 220 that the *Romans* extended their supremacy to the banks of the Po. In the following century they constituted *Gallia Cisalpina* a province, on which Cæsar conferred the rights of citizenship in B.C. 46. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. on Milan surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrosius (who became bishop in 374), long maintained its independence of the popes. The *Lombards* made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by *Charlemagne* in 774. The Lombard dialect also contains a good many words derived from the German (thus, *bron*, *gast*, *grà*, *pià*, *smessor*, *storà*, and *stosà*, from the German Brunnen, Gast, Greis, Pflug, Messer, stören, and stossen). The crown of Lombardy was worn successively by the *Franconian* and by the *German Kings*, the latter of whom, particularly the Othos, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan formed the headquarters of the former, and Cremona those of the latter party, and the power of the Hohenstaufen proved to be no match for the Lombard walls. The internal dissensions between the

NUOVO PARCO
Piazza del Duomo
Piazza Castello
Piazza Cordusio
Piazza Fontana
Piazza Missori
Piazza Mercanti
Piazza Diaz
Piazza Cavour
Piazza Scala
Piazza Meda
Piazza Borromeo
Piazza Giulio Cesare
Piazza Sempione
Piazza Tricolore
Piazza Vetra
Piazza Sant'Ambrogio
Piazza Santo Stefano
Piazza Sant'Alessandro
Piazza Sant'Eustorgio
Piazza Vittoria
Piazza Risorgimento
Piazza Cinque Giornate
Piazza Oberdan
Piazza Tricolore
Piazza Fontana
Piazza Missori
Piazza Mercanti
Piazza Diaz
Piazza Cavour
Piazza Scala
Piazza Meda
Piazza Borromeo
Piazza Giulio Cesare
Piazza Sempione
Piazza Tricolore
Piazza Vetra
Piazza Sant'Ambrogio
Piazza Santo Stefano
Piazza Sant'Alessandro
Piazza Sant'Eustorgio
Piazza Vittoria
Piazza Risorgimento
Piazza Cinque Giornate
Piazza Oberdan
Duomo
Castello
Scala
Cordusio
Missori
Mercanti
Diaz
Cavour
Meda
Borromeo
Sempione
Tricolore
Vetra
Fontana
Sant'Ambrogio
Santo Stefano
Sant'Alessandro
Sant'Eustorgio
Vittoria
Risorgimento
Cinque Giornate
Oberdan
Giulio Cesare
Via Dante
Via Torino
Via Orefici
Via Mercanti
Via Meravigli
Via Rastrelli
Via Cappuccini
Via Monte di Pietà
Via Rovello
Via Cusani
Via Brera
Via Fatebenefratelli
Via Manzoni
Via Montenapoleone
Via Alessandro Manzoni
Via Gesù
Via Spiga
Via Durini
Via della Spiga
Via Bigli
Via Senato
Via Palestro
Via Fatebenefratelli
Via Pontaccio
Via Rastrelli
Via Cappuccini
Via Monte di Pietà
Via Rovello
Via Cusani
Via Brera
Via Fatebenefratelli
Via Manzoni
Via Montenapoleone
Via Alessandro Manzoni
Via Gesù
Via Spiga
Via Durini
Via della Spiga
Via Bigli
Via Senato
Via Palestro
Via Pontaccio
Corso Vittorio Emanuele
Corso Magenta
Corso Garibaldi
Corso Sempione
Corso Venezia
Corso Buenos Aires
Corso Monforte
Corso di Porta Romana
Corso di Porta Ticinese
Corso di Porta Vigentina
Corso di Porta Nuova
Corso di Porta Vittoria
Corso Vittorio Emanuele
Corso Magenta
Corso Garibaldi
Corso Sempione
Corso Venezia
Corso Buenos Aires
Corso Monforte
Corso di Porta Romana
Corso di Porta Ticinese
Corso di Porta Vigentina
Corso di Porta Nuova
Corso di Porta Vittoria
Viale Monte Grappa
Viale Tunisia
Viale Bastioni di Porta Venezia
Viale Bastioni di Porta Nuova
Viale Bastioni di Porta Romana
Viale Bastioni di Porta Vittoria
Viale Monte Grappa
Viale Tunisia
Viale Bastioni di Porta Venezia
Viale Bastioni di Porta Nuova
Viale Bastioni di Porta Romana
Viale Bastioni di Porta Vittoria
Giardini Pubblici
Giardino Reale
Villa Reale
Museo civico
Rosmini
Montenero
Sirtori
Salmoiraghi
Bagno
Arena
Anfiteatro dell'Arena
Teatro Alhambra
Teatro Fossati
Teatro Filodrammatici
Teatro alla Scala
Teatro Manzoni
Teatro Dal Verme
Teatro Lirico
Teatro Carcano
Teatro Comenda
Teatro Re
Nuovo Teatro Re
Eden
Castello
Palazzo di Brera
Palazzo Reale
Palazzo Arcivescovile
Palazzo di Giustizia
Palazzo della Prefettura
Palazzo Saporiti
Palazzo Ciani
Palazzo Senato
Palazzo Litta
Palazzo Borromeo
Palazzo Stefano
Palazzo Calimero
Palazzo Patronato
Museo Poldi Pezz.
Seminario Teologico
Conservatorio di Musica
Banca d'Italia
Banca Telegrafo
Casa di Risparmio
Società Umanitaria
Società Ginnastica
Società Ippica
Società Canottieri
Società Velocipedistica
Società Tiro a Segno
Società Bersaglieri
Società Alpini
Società Artiglieri
Società Fanteria
Società Cavalleria
Società Genio
Società Sanità
Società Commissariato
Società Veterinari
Società Farmacisti
Società Ingegneri
Società Architetti
Società Avvocati
Società Notai
Società Procuratori
Società Giudici
Società Magistrati
Società Professori
Società Studenti
Società Operai
Società Artigiani
Società Commercianti
Società Industriali
Società Agricoltori
Società Proprietari
Società Inquilini
Società Consumatori
Società Cooperative
Società Mutue
Società Assicurazioni
Società Banche
Società Borsa
Società Camera di Commercio
Società Esposizione
Società Fiera
Società Mercato
Società Macello
Società Ospedale
Società Manicomio
Società Orfanotrofio
Società Ricovero
Società Asilo
Società Scuola
Società Università
Società Accademia
Società Biblioteca
Società Museo
Società Teatro
Società Circo
Società Ippodromo
Società Velodromo
Società Stadio
Società Piscina
Società Bagni
Società Lavatoi
Società Cimitero
Società Crematorio
Società Obitorio
Società Chiesa
Società Convento
Società Monastero
Società Seminario
Società Oratorio
Società Cappella
Società Basilica
Società Cattedrale
Società Duomo
Società Battistero
Società Campanile
Società Torre
Società Castello
Società Palazzo
Società Villa
Società Casa
Società Albergo
Società Caffè
Società Ristorante
Società Trattoria
Società Osteria
Società Bar
Società Pasticceria
Società Gelateria
Società Panificio
Società Macelleria
Società Salumeria
Società Pescheria
Società Fruttivendolo
Società Verduraio
Società Fiorista
Società Profumiere
Società Parrucchiere
Società Barbiere
Società Sarto
Società Modista
Società Calzolaio
Società Orologiaio
Società Gioielliere
Società Libraio
Società Cartolaio
Società Tipografo
Società Editore
Società Giornalista
Società Fotografo
Società Pittore
Società Scultore
Società Architetto
Società Ingegnere
Società Avvocato
Società Notaio
Società Procuratore
Società Giudice
Società Magistrato
Società Professore
Società Studente
Società Operaio
Società Artigiano
Società Commerciante
Società Industriale
Società Agricoltore
Società Proprietario
Società Inquilino
Società Consumatore
Società Cooperativa
Società Mutua
Società Assicurazione
Società Banca

nobles and the townspeople, however, led to the creation of several new principalities. In 1287 *Matteo degli Visconti* of Milan (whose family was so called from their former office of 'vicecomites', or archiepiscopal judges) was nominated 'Capitano del Popolo', and in 1294 appointed governor of Lombardy by the German king. Although banished for a time by the Guelph family Della Torre, both he and his sons and their posterity contrived to assert their right to the Signoria. The greatest of this family was *Giovanni Galeazzo*, who wrested the reins of government from his uncle in 1385, and extended his duchy to Pisa and Bologna, and even as far as Perugia and Spoleto. Just, however, as he was preparing at Florence to be crowned king of Italy, he died of the plague in 1402, in the 55th year of his age. On the extinction of the Visconti family in 1447 the condottiere *Francesco Sforza* ascended the throne, and under his descendants was developed to the utmost that despotism which Leo describes as 'a state in which the noblest institutions prosper when the prince is a good man; in which the greatest horrors are possible when the prince cannot govern himself; a state which has everywhere thriven in Mohammedan countries, but rarely in the middle ages in other Christian countries besides this'. In 1494 when *Lodovico il Moro* induced Charles VIII. of France to undertake a campaign against Naples, he inaugurated a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1525 the battle of Pavia constituted *Charles V.* arbiter of the fortunes of Italy. In 1535, after the death of the last Sforza, he invested his son, *Philip II.* of Spain, with the duchy of Milan. In 1713 the Spanish supremacy was followed by the *Austrian* in consequence of the War of Succession. On four occasions (1733, 1745, 1796, and 1800) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its mediæval institutions. Although *Napoleon* annexed the whole of Piedmont, Genoa, Parma, Tuscany, and Rome (about 36,000 sq. M. of Italian territory) to France, the erection of a kingdom of Italy contributed materially to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, S. Tyrol, Istria, the greater part of the Emilia, and the Marches (about 32,000 sq. M.). Milan was the capital, and Napoleon was king, but was represented by his stepson *Eugène Beauharnais*. The *Austrian Supremacy*, which was restored in 1815, proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (10th Nov., 1859) Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III., and by him to Sardinia.

19. Milan, Ital. *Milāno*.

Railway Stations. 1. The *Central Station* (Pl. F, G, 1; restaurant, with prices displayed), a handsome and well-arranged structure, is decorated with frescoes by Pagliano, Induno, and Casnedi, and with sculptures by Vela, Strazza, Magni, and Tabacchi. It is used by all the lines of the Rete Adriatica and the Rete Mediterranea. Omnibuses from most of the hotels are in waiting (fare ¾-1½ fr.). Fiacre from the station 50 c. for 1 pers. (within 20 minutes' drive), 1 fr. for more than 1 pers.; each large article of luggage 25 c., small articles taken inside the cab free. Electric tramway into the town 10 c. (hand-baggage only allowed). — 2. The *Stazione Ferrovie Nord* (Pl. C, 4), for the lines of the N. Railway to Saronno and Como (p. 136), to Erba (R. 21), and to Varese and Laveno (R. 25), is connected with the Piazza del Duomo, the Stazione di Porta Genova, and the Central Station by an electric tramway (10 c.). — 3. The *Stazione di Porta Genova* or *di Porta Ticinese* (Pl. B, 8), a secondary station for the trains to Mortara and Genoa (p. 160), is of little significance to strangers. — Porterage to or from the town for luggage under 100 lbs 50 c., according to tariff (from any

station). — Railway-tickets for the Rete Adriatica and the Rete Mediterranea may also be procured at the *Agenzia Internazionale di Viaggi* (Fratelli Gondrand), Galleria Vittorio Emanuele 24, or from *Thos. Cook & Son*. Via Alessandro Manzoni 7; for the N. Railways at the *Agenzia Ferrovie Nord*, Galleria Vittorio Emanuele 26. — For the stations of the *Steam Tramways*, see pp. 107, 134.

Hotels (all those of the first class have lifts). In the Town: *Grand Hôtel de la Ville (Pl. a; F, 5), Corso Vittorio Emanuele, with electric light, a winter-garden, and post and railway-ticket offices, R. 3-15, L. 1, A. 1, B. 1½, D. 5, pens. 15, omn. 1½ fr. (prices placarded in the bedrooms); *Grand Hôtel Milan (Pl. c; F, 3, 4), Via Alessandro Manzoni 29, with ticket and luggage office, R. 3½-7, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1, electric light 1, heating 1 fr.; *Hôt. Cavour (Pl. b; F, 3), Piazza Cavour, pleasantly situated opposite the Giardini Pubblici, R. 4½, L. 1, A. 1, B. 1½ fr.; Continental (Pl. e; E, 4), Via Alessandro Manzoni, also with electric lighting, R., L., & A. 4-8, B. 1½, déj. 3, D. 5, pens. from 10, omn. 1½ fr. The following are also first-class but somewhat less expensive: *Grande Bretagne et Reichmann (Pl. d; D, E, 6), Via Torino 45, R., L., & A. 3½-5½, B. 1½, déj. 3, D. 4, pens. 9, omn. 1 fr.; *Hôtel Métropole (Pl. q; E, 5), Piazza del Duomo, with electric light and steam heat, R., L., & A. 3½-5½, B. 1½, déj. 3. D. 5, pens. 9-12, omn. 1 fr.; Rebecchino (Pl. p; E, 5), Via S. Margherita 16, with electric light and frequented restaurant, R., L., & A. 3-5½, B. 1½, déj. 3, D. 4½, pens. from 10, omn. 1 fr.; *Hôt. du Parc (Pl. x; F, 2), R., L., & A. 2½-4, B. 1¼, déj. 2½, D. 3½ fr.; *Roma (Pl. g; F, 5), Corso Vitt. Emanuele 7, with restaurant, R., L., & A. 3-3½, B. 1½, déj. 3, D. 4, pens. 9-11, omn. 1 fr.; Nazionale (Pl. s; E, 4), Piazza della Scala 4, with electric lighting, R., L., & A. 3-4, B. 1½, déj. 3, D. 4, pens. 8-10, omn. ½ fr., well spoken of. — The following are all good Italian houses of the second class: *Pozzo & Central (Pl. l; E, 6), Via Torino, with electric light, R., L., & A. 3-4, B. 1¼, déj. 3½, D. 4½ (both including wine), omn. 1 fr.; *Hôt. de France (Pl. m; F, 5), R. 2-2½ fr., L. 60, A. 60 c., B. 1¼, déj. 3, D. incl. wine 4½, pens. 8-10, omn. 1 fr.; Bella Venezia (Pl. i; E, F, 5), Piazza S. Fedele, R. 2½ fr., L. 60, A. 60 c., D. 4, omn. 1 fr.; *Ancôra e Ginevra (Pl. n; F, 5), Via Agnello and Corso Vitt. Emanuele, R. 2-2½ fr., L. 60, A. 60 c., B. 1¼, omn. ¾ fr.; *Angioli, Via S. Protaso, R., L., & A. 2½, B. 1, déj. 3, D. 4, omn. ¾ fr.; Victoria et Lion (Pl. o; G, 4, 5), Corso Vittorio Emanuele, at the corner of the Via Durini, with electric light, R. 1½-2 fr., L. 60, A. 60 c., B. 1¼, déj. 2½, D. 3½, pens. 7, omn. ¾ fr.; *Biscione e Bellevue, Piazza Fontana (Pl. F, 5), R., L., & A. 2½-3½, B. 1¼, déj. 3, D. 4, pens. 8, omn. 1 fr.; Agnello et du Dôme, Corso Vitt. Emanuele 2, with lift, R., L., & A. 2-4, déj. 3, D. 4, pens. 7-9 fr. — Unpretending Italian hotels, with trattorie: Popolo (Pl. r; E, 5), Via San Protasio, cor. of Via Santa Margherita, with lift, R., L., & A. 2½, déj. 2½, D. 3½ fr.; *Hôt.-Pens. Suisse, Via Visconti 15, R., L., & A. 2-3, déj. 2½, D. with wine 4, pens. 7 fr.; Falcone, Via del Falcone, well spoken of; Commercio, Piazza Fontana, R., L., & A. 2-2½ fr., all these near the Piazza del Duomo.

Near the Central Station: Hôt. du Nord (Pl. u; F, 1), with lift, electric light, and garden, R., L., & A. 2½-4, B. 1½, déj. 3, D. 4, pens. 7-12 fr.; *Hôt. Terminus (Pl. v; G, 1), R. 3 fr., L. 60, A. 60 c., B. 1¼, déj. 2½, D. 4 fr.; Alb. Como (Pl. w; G, 1), with small garden; Italia; San Gottardo, unpretending.

Pensions (comp. p. xix). *Bonini*, Piazza della Scala 5, well spoken of; *Bassi*, Piazza del Duomo 19; *Viviani*, Via Giulini 4, pens. 6-7 fr.; *Lévé*, Via Gabrio Casati 1, cor. of the Via Dante, 6 fr.

Furnished Rooms. *Hôt. Meublé* Via Carlo Alberto 16, near the Piazza del Duomo, R. from 1½ fr.

Restaurants (*Ristoranti, Trattorie;* comp. p. xx). **Cova*, Via S. Giuseppe, near the Scala, with a garden (evening-concerts in summer; 10 c. added on each order); *Biffi*, *Gambrinus-Halle*, **Savini*, all three in the Galleria Vitt. Emanuele; **Accademia*, Piazza della Scala; **Orologio*, on the E. side of the Piazza del Duomo, charges reasonable; *Arigoni*, Via Tom. Grossi, cor. of Via Santa Margherita (concert in the evening); *Stella d'Italia*, Via Orefici; *Carini*, Piazza del Duomo; **Savini*, at the Arco della Pace (p. 124), a large and handsome establishment, with a concert-room and garden. The above mentioned second-class hotels are also restaurants. — *Fiaschetteria Toscana*, behind the E. branch of the Galleria Vitt. Emanuele; good Tuscan wine.

Cafés (comp. p. xxii). *Cova*, Via S. Giuseppe (see above); **Biffi* (concerts in the evening; see above), *Campari*, both in the Galleria Vitt. Emanuele; *Caffè Antille*, Via Alessandro Manzoni, opposite the Hôtel de Milan; *Martini*, *Accademia* (see above), both in the Piazza della Scala; *Carini*, Piazza del Duomo; *Eden*, Via Cairoli (see p. 108); the cafés in the *Giardini Pubblici* (p. 133) and the *New Park* (p. 124). Beer in glasses may be procured at most of the cafés. — *Panetone* is a favourite kind of cake, chiefly used during the continuance of the Carnival. *Milk* and *Biscuits* may be obtained at the shops of the *Latteria Lombarda* (Corso Vitt. Emanuele, etc.).

Beer Houses (*Birrerie;* comp. p. xxii; 'tazza' or small glass 35 c., 'tazza grande' or half-litre 55 c.). **Gambrinus-Halle*, see above (Munich beer, concert in the evening); **Birreria Milanese*, Via Dante, cor. of Via Cordusio (Bavarian and Bohemian beer; luncheous served); *Birreria Nazionale*, a large establishment in the Via Carlo Alberto, on the W. side of the Piazza del Duomo (Bav. and Bohem. beer); *Orologio*, see above (Munich beer); *Birreria Svizzera*, Via Cappellari, next door to the Hôtel Métropole; *Borghetti*, Via Principe Umberto 29; *Culmbacher Bierhalle*, Via Mercanti 5; *Birreria della Scala*, Piazza della Scala; **Spatenbräu*, Via Ugo Foscolo 2, near the Cathedral Square (also luncheon-rooms).

Baths. **Terme di Milano*, Foro Bonaparte 68, built in 1895, with electric light and swimming, Turkish, and medicinal baths; *Bagni dell' Annunziata*, Via Annunziata 11; *Bagni Dufour*, Via S. Vittore; *Tre Re*, Via Tre Alberghi 24 (Pl. E, 6); also, Corso Vittorio Emanuele 17, clean and not expensive; Via Pasquirolo 11, etc. — Swimming Baths: **Bagno di Diana* (Pl. H, 2), outside the Porta Venezia (1 fr.).

Cabs ('*Cittadine*' or '*Broughams*'; a tariff in each vehicle). Per drive by day or night 1 fr.; per hour 1½ fr., each ½ hr. addit. 1 fr.; each large article of luggage 25 c.

Electric Tramways. 1. From the *Piazza del Duomo* (Pl. E, 5) by the Via Al. Manzoni and Via Principe Umberto to the *Central Station* (Pl. F, G, 1). — 2. From the *Piazza del Duomo* by the Porta Venezia (Pl. H, 2) to the *Central Station*. — 3. From the *Piazza del Duomo* by the Via Dante to the *Stazione Ferrovie Nord* (Pl. C, 4) and thence by the Via Vincenzo Monti, the *Porta Sempione* (Pl. B, 2), and the Corso Sempione to the *Cimitero di Musocco*. — 4. From the *Piazza del Duomo* by the Porta Tenaglia (Pl. C, 2) and the Via Bramante to the *Cimitero Monumentale*. The cars on this route return by the Porta Volta and the Via Garibaldi. — 5. From the *Central Station* by the Porta Nuova (Pl. E, F, 1) to the *Stazione Ferrovie Nord* (Pl. C, 4) and the *Staz. di Porta Genova* or *Ticinese* (Pl. B, 8). — Lines also run from the *Piazza del Duomo* to most of the other *City Gates*. The fare to the rail. stations is 10 c., to the gates and the Cimitero Monumentale 10 c. by day and 20 c. at night. The cars on the chief lines are often overcrowded, and passengers should be on their guard against pickpockets.

Electric Tramway round the whole town (*Tramvia di Circonvallazione;* from one gate to either of the next two 10 c.).

Local Railways (generally operated by steam) connect Milan with a large part of Lombardy (comp. the Map, p. 137). The following are the only lines likely to have much interest for the stranger: — 1. Railway from Milan (*Central Station*) to *Monza* (p. 137) in ¼-½ hr. (20 trains daily); thence Steam Tramway (6 trains daily to (1¼ hr.) *Trezzo* (p. 138) and

(1 hr.) *Bergamo* (p. 180). This is a very enjoyable trip. — 2. Steam Tramway from Milan to *Monza* (p. 137) in 1 hr. (9-12 trains daily; fares 60, 30 c.) starting at the Porta Volta and Porta Venezia (Pl. H, 2). — 3. To the *Torre di Mangano* and *Pavia* (Certosa), see p. 134.

Post Office (Pl. E, 6), Via Rastrelli 20, near the cathedral, at the back of the Palazzo Reale, open from 8 a.m. to 9 p.m.; branch-offices at the Central Station, etc. — **Telegraph Office** (Pl. E, 5), in the *Borsa*, Piazza Mercanti 19, groundfloor.

Theatres (comp. p. xxiii). The **Teatro alla Scala* (Pl. E, 4), the largest in Italy after the S. Carlo Theatre at Naples, was built by *Pietro Marino* in 1778, and holds 3600 spectators. The performances (operas, ballets, spectacular pieces) take place during winter only, and of late years it has been little used. The interior is worthy of inspection (open 9-4; ½ fr.). — **Teatro Lirico Internazionale* (Pl. F, 6), built by *Sfondrini* in 1894 (on the site of the old T. Canobbiana), at the corner of the Via Larga and the Via Rastrelli; **Teatro Manzoni* (Pl. E, 5), Piazza S. Fedele, elegantly fitted up, good performances of comedy; *Teatro Dal Verme* (Pl. D, 4), Foro Bonaparte (operas and ballets, sometimes used as a circus); *Teatro Filodrammatici* (Pl. E, 4), Via S. Dalmazio, operas; *Teatro Milanese*, Corso Vittorio Emanuele, plays in the local dialect. — *Eden Theatre of Varieties*, Via Cairoli (Pl. D, 4); *Follia*, Via dei Ratti (Pl. E, 5).

Bankers. *Mylius & Co.*, Via Clerici 4 (Pl. E, 4); *Weill. Schott Figli, & Co.*, Via S. Andrea 6 (Pl. F, G, 4); *Zacc. Pisa*, Via S. Giuseppe 4; *Vonwiller & Co.*, Via Broletto 37; *Roesti & Co.*, Via Andegari 14. — **Money Changers:** *Minoletti*, Piazza Mercanti (Pl. E, 5); *Strada*, Via Al. Manzoni.

Booksellers. *Hoepli*, Corso Vitt. Emanuele 37; *F. Sacchi & Figli*, Via S. Margherita; *Treves*, Gall. Vitt. Emanuele; *Remo Sandron*, Via Manzoni 7. — **Newspapers.** *Perseveranza* (10 c.); *Corriere della Sera* (p. xxii; 5 c.); *La Sera*, etc.

Shops. The best are in the Corso and the Galleria Vittorio Emanuele. The *Città d'Italia (Fratelli Bocconi)*, Piazza del Duomo, is an establishment in the style of the large Magasins at Paris (fixed prices). — The *Silk Industry* of Milan, in which upwards of 200 considerable firms are engaged, is very important. The following are noted retail-dealers: *Cogliati & Co.*, Corso Vitt. Emanuele, adjoining the Hôtel de la Ville; *Osnago*, Via S. Radegonda 5, to the N. of the cathedral; *Besozzi, Monghisoni, & Co.*, Corso Vitt. Emanuele 28. — Marbles: *Baccerini*, Galleria Vitt. Emanuele 77. — Photographs: *Genevresi*, Via Rastrelli 2; *Orell Füssli's Photocromes*, in the show-rooms in the Corso Vitt. Emanuele and the Via Al. Manzoni. — Optician: *Duroni*, Gall. Vitt. Emanuele 9. — Fancy Goods: *Guglianetti*, Corso Vitt. Emanuele, at the corner of the Via S. Paolo.

Cigars. Genuine havanas may be obtained at Galleria Vitt. Emanuele 90.

Physicians. *Dr. John Hill*, Via Principe Umberto 36; *Dr. Herzen*, Via Ugo Foscolo 1 (consultation 2-3.30 p.m.); *Dr. Francis Cozzi*, Via Monforte 6; *Dr. Morotti*, Via Spiga 22; *Dr. Lindner*, Via Senato 8a (2-4); *Dr. Fornoni*, Corso Vitt. Emanuele 26; *Dr. Schulte*, Via Cernaja 1; *Dr. A. Tilger*, Via Napoleone 16. — Private Hospitals: *Casa di Salute Parapini*, Via Alf. Lamarmora (Pl. G, H, 7); *Asilo Evangelico*, Via Monte Rosa 12, outside the Porta Magenta. — Chemists: *Valcamonica & Introzzi*, Corso Vitt. Emanuele 4; *Zambelletti*, Piazza S. Carlo, Corso Vitt. Emanuele (Pl. F, 4, 5); *Talini*, Via Alessandro Manzoni, opposite the Hôt. de Milan.

Goods Agents. *Fratelli Gondrand*, Via Tre Alberghi 3 (Pl. E, 6).

United States Consul, *William Jarvis;* Via Bettino Ricasoli 2; vice-consul, *Signor Lorenzo Frette.* **British Consul,** *F. Armstrong*, Via Solferino 24; pro-consul, *Wm. M. Tweedie.*

English Church Service: *All Saints Church*, Via Solferino 15, opposite the British Consulate (Pl. E, 1), at 11 and 3.30. — *Waldensian Church*, Piazza S. Giovanni in Conca, at 11 and 7.

Collections and Objects of Interest. [Artists receive free admission to Leonardo da Vinci's Last Supper, the Salone, and the Certosa di Pavia

on application at the office on the groundfloor of the Brera, while permission for the Brera itself and the Museo Poldi-Pezzoli is granted on the first floor. For a list of the national holidays, see p. xxiii.]

Ambrosiana. Library shown daily, 10-3, Sun. and holidays 1-3, ½ fr., free on Wed.; open to students from Nov. 12th to Aug. 31st, daily, 10-3, except Wed., Sun., and festivals. *Pinacoteca*, Sun. and festivals 1-3, other days 10-3, ½ fr.; from May 1st to Sept. 30th, Wed., 10-3, free; p. 125.

Brera. Archaeological Museum, daily, 12-3, ½ fr., free on Sun. and festivals. *Library*, daily, 9-4 and 7-10, Sun. 10-2, closed on holidays. *Picture Gallery*, daily, 9-4 (Nov.-Feb. 9-3), 1 fr.; on Sun. and holidays, 12-3, free; p. 116.

Exhibition of the Società per le Belle Arti, daily, 10-6 (winter 10-4); adm. 50 c., on Sun. and holidays 25 c.; p. 116.

Last Supper of Leonardo da Vinci, daily, 9-4, 1 fr.; Sun., 12-3, free; p. 127.

Museo Borromeo, Tues. & Frid., 1-4, fee (½-1 fr.); p. 126.

Museo Civico, daily (except Mon.), 10-4, ½ fr.; Sun. & holidays, 20 c.; p. 133.

Museo Poldi-Pezzoli, daily, 9-4, Sun. & holidays, 11-3, 1 fr.; p. 115.

Museo del Risorgimento Nazionale, daily, 12-4, 50 c.; Sun. & holidays, 10 c.; p. 124.

Palazzo Reale, daily, 10-4, fee (1 fr.); p. 114.

Principal Attractions (2 days). 1st day, in the morning: *Cathedral, ascend to the *Roof; Galleria Vittorio Emanuele; *Brera (picture-gallery); in the afternoon: Piazza de' Mercanti; Castello; in the evening: walk in the Corso Vitt. Emanuele and Piazza del Duomo, or in summer in the Giardini Pubblici. — 2nd day, in the morning: S. Maria delle Grazie and *Leonardo da Vinci's Last Supper; S. Ambrogio; *S. Lorenzo; S. Satiro; Ospedale Maggiore (p. 131); in the afternoon: Cimitero Monumentale. — Excursion to the *Certosa di Pavia (p. 134); to Monza (p. 137; comp. p. 107).

Milan (390 ft.), Ital. *Milano*, surnamed '*la grande*', the *Mediolanum* of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy, the seat of an archbishop, the headquarters of an army corps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country, silk and woollen goods, gloves, carriages, machinery, and art-furniture being the staple commodities. It also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated on the small but navigable river *Olona*, which is connected by means of the *Naviglio Grande* (p. 62) with the *Ticino* and *Lago Maggiore*, by the *Naviglio di Pavia* with the *Ticino* and the *Po*, and by the *Naviglio della Martesana* with the *Adda*, the *Lake of Como*, and the *Po*. Milan is 7 M. in circumference and ranks next to Naples and Rome in point of population, containing, with the suburbs and a garrison of 5000 men, 425,800 inhabitants. There are numerous German and Swiss residents. — For the climate, comp. pp. xxv, 104.

History. The favourable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured for it a high degree of prosperity. Under the *Romans*, who conquered it in B.C. 222, it was one of the largest cities in Italy (p. 104), but owing to its repeated destruction hardly a trace of that period has been left. After the decay of the Lombard sovereignty the power of the archbishops (p. 104) increased enormously, especially under *Aribert* (1018-45), against whom the smaller vassals were forced to form a league, known as the

Motta. At a later date the people, grouped round the *Carroccio*, fought for the Archbishops against Conrad II. and the nobleese, expelling the latter from the city in 1041. At this time Milan is said to have contained 300,000(?) inhab., and its trade and industry, especially the weaving of woollen goods and the making of arms and objects in gold, had become very important. The Roman walls had long since become too cramped, and in 1157 an almost circular moat, still preserved in the inner canal *(Naviglio)*, was constructed round the town. Neither this fortification, however, nor the heroic courage of the Milanese could resist the *Emp. Frederick Barbarossa*, who, with the help of the Ghibelline towns of Lombardy, totally destroyed the city in 1162, with the exception of a few churches. The emperor's severe rule, however, soon roused the whole of Lombardy against him; five years later (1167) Milan was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona, while the battle of Legnano (p. 155; 1176) finally shattered Barbarossa's hopes of re-establishing the empire of Charlemagne (comp. p. 104).

The *Visconti* (p. 105), who became 'Signori' of Milan in 1277 and furnished several occupants to the archiepiscopal chair, made an end of the city's constitutional independence, but contributed to its well-being by the introduction of the silk-industry (ca. 1340) and by the wide extension of their sway. A new outer rampart (the *Refosso* or *Redefosso*) was constructed in this period to protect the suburbs. The *Sforzas* (1447-1535) endeavoured to reconcile the Milanese to their loss of liberty by the brilliancy of their court and their patronage of art.

The wars of the early part of the 16th cent. and the heavy taxes of the *Spanish Period* did not prevent the growth of the city, which in 1590 numbered 246,000 inhabitants. In 1527 city-walls were erected on the site of the outer ramparts, and in 1549 a new series of fortified and bastioned walls were begun. In 1714 Milan, with the rest of Lombardy, passed into the hands of *Austria*. In 1796 it became the capital of the '*Cisalpine Republic*', and then (down to 1815) that of the *Kingdom of Italy*. The bloody insurrection of the *Cinque Giornate* (May 17th-22nd, 1848) compelled the *Austrians* to evacuate the city, and the patriotic agitations which ensued were happily ended by the desired union with the new kingdom of Italy in 1859. No town in Italy has undergone such marked improvement as Milan since this date.

Art History. The only buildings of the early-Christian and Romanesque periods that survived the destruction of 1162 were the churches of S. Lorenzo (the oldest church in Milan), S. Ambrogio (the quaintest church in Milan), S. Simpliciano, S. Sepolcro, S. Celso, and S. Babila. The Gothic churches are more of decorative than constructive value; some, like the cathedral, represent a not very successful compromise between the styles of the N. and of Italy, while others follow Venetian models (the Frari).

It was not till after 1450 that *Filarete* (tower-gate of the Castello, Ospedale Maggiore) and *Michelozzo* (Pal. Medici, Cappella Portinari in S. Eustorgio) succeeded in introducing the Tuscan early-Renaissance style, and this only after protracted struggles with the Lombard masters, who clung obstinately to the pointed arch. Their influence, along with traces of that of N. art, is mirrored in the Lombardic school of sculpture, which grew up about 1460 and gradually extended its activity to Venice, Genoa, and even S. Italy. Its principal masters, the brothers *Mantegazza*, *Giov. Ant. Amadeo* (1447-1522), *Cristofano Solari* (d. 1540), and *Tom. Rodari* (d. 1526) may best be studied in the Certosa in Pavia, the Cappella Colleoni in Bergamo, and the Cathedral of Como. The decline of the style is shown in the late works of *Agostino Busti*, surnamed *Bambaja* (ca. 1480-1548). A more serious and realistic conception is revealed by the versatile *Cristoforo Foppa*, surnamed *Caradosso* (ca. 1445-1527), who is also famous as a medal-engraver and goldsmith. — The earlier painters of this period, such as *Vincenzo Foppa* (d. 1492), who seems to have been trained in Padua, and his pupil *Ambrogio Borgognone* (d. 1523), remained faithful to the local tradition.

Milanese art reached the zenith of its reputation as the residence of *Bramante* (1472-1500), to whom are due the choir and dome of S. Maria

delle Grazie and the sacristy of S. Satiro, and of *Leonardo da Vinci* (1485-1500 and 1506-16). The latter here executed his masterpieces: the Last Supper and the clay model of the equestrian monument of Francesco Sforza, destroyed by the French in 1499. Among the pupils of Leonardo were the painters *Giovanni Antonio Boltraffio*, *Marco da Oggiono*, *Andrea Salaino*, *Cesare da Sesto*, and *Giovanni Pedrini*; and his influence is also manifest in the works of *Bernardino Luini*, *Andrea Solario*, *Gaudenzio Ferrari*, and *Giov. Ant. Bazzi (il Sódoma)*.

We recognize Bramante's style in many buildings of Lombardy, such as S. Maria in Busto Arsizio, the church of Abbiategrasso, S. Maria delle Croce at Crema, the Cathedral and S. Maria de Canepanova at Pavia, the Incoronata at Lodi. Milan itself owes its present architectural physiognomy rather to the masters of the late-Renaissance: — *Galeazzo Alessi* (p. 114; Pal. Marino), *Vinc. Seregni* (1509-94; Pal. dei Giureconsulti, Pal. di Giustizia), and *Pellegrino Tibaldi* of Bologna (1532-96; court of the Archiepiscopal Palace). The churches by these architects (S. Paolo, S. Vittore, S. Fedele, lower part of the cathedral façade) show the transition to the baroque style. The most important architect of the 17th cent. was *Richini* (Brera, parts of the Ospedale Maggiore).

The three earlier *Procaccini*, the chief painters after 1550, betray the mannerism of the Carracci, while *Ercole Procaccini the Younger* (1596-1676), *Giov. Batt. Crespi*, surnamed *Il Cerano* (1557-1633), *Daniele Crespi* (ca. 1590-1630), and *Nuvolone* (1608-61) are vigorous disciples of the same eclectic masters (p. 344). — The sculpture of this period is insignificant.

In recent times Milan has raised itself to the highest artistic rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese Sculptors take great pride in their technical skill, and in effective imitations of nature. Among the best known are *Barzaghi*, *Argenti*, *Calvi*, and *Barcaglia*. — Painting is represented by *Bianchi*, *Pagliano*, *Bouvier*, *Steffani*, *Didioni*, and others, but most of these artists seem to cultivate the modern Parisian style, and to be entirely oblivious of their glorious old national traditions.

a. From the Piazza del Duomo to the Central Station. Northern Quarters of the City. The Brera.

The focus of the commercial and public life of Milan is the ***Piazza del Duomo** (Pl. E, 5), which has recently been much extended, and is now enclosed by imposing edifices designed by *Mengoni* (p. 114). It is a centre for omnibuses and electric tramways.

The celebrated ***Cathedral** (Pl. E, F, 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates, is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 162 yds. in length, the transept 96 yds. in breadth, the façade 73 yds. in breadth; nave 157 ft. in height, 18 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 turrets, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are said to be the largest in the world. The structure, which was founded by the splendour-loving Gian Galeazzo Vis-

conti in 1386, occupies the site of the early-Christian basilica of S. Maria Maggiore. The general style of the building is Gothic, but shows many peculiarities. The author of the original design is unknown. *Marco da Campione* and *Simone da Orsenigo* have been named, but without any positive proof. The latter superintended the building-operations after 1387. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (*Heinrich von Gmünd*, *Ulrich von Füssingen*, *Jean Mignot*, and others), who were frequently called to their aid. About the year 1500 *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* appear to have been associated in the superintendence of the building, and after them the work was conducted by *Dolcebuono*, *Cristofano Solari*, etc. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added in the second half of the 16th cent. by *Pellegrino Tibaldi*, who also laid down the marble pavement and designed a baroque façade. The church was consecrated by S. Carlo Borromeo on Oct. 20th, 1577. The dome was begun in 1759 by the architects *Croce* and *Merula*, and was finished in 1775. The façade remained uncompleted, until in 1805 Napoleon (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, according to Tibaldi's plan, with modifications by *Amati*. The façade is about to be restored according to the plan of the young architect *Giuseppe Brentano* (d. 1889), whose design won the first prize in an open competition in 1888. The new main entrance was designed by *Lod. Pogliaghi*.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The INTERIOR is supported by fifty-two pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 167). The band of brass in the pavement close to the entrance indicates the line of the meridian. RIGHT AISLE: Sarcophagus of Archbishop Aribert (1018-45), above which is a gilded crucifix of the 11th century. Monument of Otto Visconti (d. 1295) and Johannes Visconti (d. 1354), both archbishops of Milan. Gothic monument of Marco Carelli (d. 1394). Tomb of Canon Vimercati, by *Bambaja*. — RIGHT TRANSEPT (W. wall): Monument of the brothers Giacomo and Gabriele de' Medici, both of Milan, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni* (Aretino). [Tickets for the roof (25 c., see p. 113) are obtained near this monument; the staircase leading to the dome is in the corner of the side wall.] The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine reliefs by *Bambaja*, with a relief of the nativity of the Virgin by *Tantardini* at the foot. Adjacent is the Statue of St. Bartholomew by *Marco Agrate* (end of 16th cent.), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praxiteles sed Marcus finxit Agrates'.

The door of the S. SACRISTY (to the right, in the choir) is remarkable for its richly sculptured Gothic decorations (14th cent.). The **Treasury* here (adm. 1 fr.) contains silver statues and candelabra of the 17th cent.; the

enamelled Evangelium of Abp. Aribert; a diptych of the 6th cent.; book-covers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Godfrey; a golden Pax by *Caradosso*; and lastly a statue of Christ by *Cristofano Solari*.

In the ambulatory, a little farther on, is a sitting figure of Martin V. by *Jacopino da Tradate* (1421). Then the black marble Monument of Cardinal Marino Carracciolo (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520, by *Bambaja*. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The high-altar is adorned with a crucifix and six bronze candelabra by *Lod. Pogliaghi* (1896). The stained glass in the three vast choir-windows, comprising 350 representations of scriptural subjects, were executed by *Alois* and *Giov. Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. SACRISTY is reached the Statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures in marble.

In the centre of the N. TRANSEPT is a valuable bronze *Candelabrum, in the form of a tree with seven branches, executed in the 13th cent., and decorated with jewels, presented by *Giov. Batt. Trivulzio*, in 1562.

LEFT AISLE: Altar-piece, painted in 1600 by *Fed. Baroccio*, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by *F. Zuccaro*. The following chapel contains the old wooden *Crucifix* which S. Carlo Borromeo bore in 1576, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the Monument of Abp. Arcimboldi (ca. 1550), and by the wall, the statues of eight Apostles (13th cent.). Not far from the N. side-door is the *Font*, consisting of a sarcophagus of St. Dionysius (?); canopy by *Pellegrino Tibaldi*.

In front of the choir, below the dome, is the subterranean **Cappella S. Carlo Borromeo* (p. 159), with the tomb of the saint; entrance opposite the doors to the sacristy, to the N. and S. of the choir (open till 10 a.m. at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the *ROOF and TOWER of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c.; open till an hour before sunset, in summer from 5 a.m.), where an excellent panorama of the Alps by F. Bozzoli may be bought (also at *Pirola's*, Piazza della Scala 6; 1 fr.). As single visitors are not now admitted, except when other visitors are already at the top, a party of two or more must be made up. The well-informed guide demands 1 fr. per person for his services. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

VIEW. To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2); between these two, lower down, the Superga (p. 38) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; to the left of the last, the prominent Matterhorn; then, the Cima di Jazzi, Strahlhorn, and Mischabel; N.W. the Monte Leone near the Simplon; the Bernese Alps; N. the summits of the St. Gotthard and Splügen, and E. in the distance the Ortler. To the S. the Certosa di Pavia (p. 134) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines. Perfectly clear weather is necessary to see all these points.

In front of the cathedral rises the colossal bronze **Equestrian Statue of Victor Emmanuel II.**, completed in 1896 from the model by Ercole Rosa (d. 1893). The well-executed reliefs on the pedestal represent the Allies entering Milan after the battle of Magenta.

To the S. stands the **Palazzo Reale** (Pl. E. F, 5, 6; adm., see p. 109), built in 1772 on the site of the Palazzo di Corte, the mansion of the Visconti and the Sforza. It is adorned with frescoes by Appiani, Luini, and Hayez, and contains several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336) and apse of the fine half-Romanesque church of *San Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., is the large **Archiepiscopal Palace** (*Palazzo Arcivescovile;* Pl. F, 5), by Pellegrino Tibaldi (1565), containing a fine court with a double colonnade and marble statues (Moses and Aaron) by Tantardini and Strazza. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 122), beyond which, to the N.W., lies the *Piazza de' Mercanti* (p. 122).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the ***Galleria Vittorio Emanuele** (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most spacious and attractive structure of the kind in Europe. It was built in 1865-67 by the architect *Gius. Mengoni*, one of the most gifted of modern Italian architects, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre, over which rises a cupola 180 ft. in height. The arcade contains handsome shops, and is fitted with electric light.

The Piazza della Scala (Pl. E, 4) is embellished with the Monument of Leonardo da Vinci (1452-1519) by *Magni*, erected in 1872. The statue of the master in Carrara marble, over lifesize, stands on a lofty pedestal, surrounded by Marco da Oggiono, Cesare da Sesto, Salaino, and Boltraffio, four of his pupils. — In the piazza, to the N.W., is the *Teatro alla Scala* (p. 108). To the S.E. is the large Palazzo Marino (Pl. E, 4), in which the *Municipio* has been established since 1861, erected by Galeazzo Alessi in 1555 et seq. for Tom. Marini of Genoa. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of *Luca Beltrami*. The *Court is handsome.

Behind the Pal. Marino is the Piazza S. Fedele, with a monument to *Al. Manzoni* (p. 141) and, to the N., the Jesuit church of *S. Fedele* (Pl. E, F, 4), erected by S. Carlo Borromeo in 1569 from designs by *Pellegrino Tibaldi* and containing a sumptuous high-altar. The adjoining *Palazzo del Censo ed Archivio*, formerly the Jesuit college, contains part of the government archives. — To the N. of this point is the *Via degli Omenoni*, with the palace of the same name (No. 1), erected by Leone Leoni and adorned with Caryatides. The Via

degli Omenoni ends in the Piazza Belgiojoso, which contains the *Palazzo Belgiojoso* (No. 2) and *Manzoni's House* (No. 3), with frescoes by Giac. Campi (1894).

Adjacent, Via Morone 10 (Pl. F, 4), is the ***Museo Poldi-Pezzoli**, bequeathed to the town by Cav. Poldi-Pezzoli in 1879 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections include valuable pictures, arms and armour, and small objects of antiquity (adm., see p. 109; catalogue 1 fr.).

First Floor. In the library (to the left) is a portrait of an ecclesiastic, by *Ribera*. — The next two rooms contain nothing of importance. — Sala Dorata (to the right). Fine carved furniture; carpets; porcelain from Dresden, China, Sèvres, and elsewhere. In the cases at the window to the left, antique gold ornaments and silver plate, goldsmith's work of the 16-18th cent.; in the centre-cases, Romanesque crosses and reliquaries, valuable vessels embellished with gems and enamelling; in the last case, Roman and Oriental bronzes, antique glass, etc.; below the mirror, cloisonné enamel from China, Persian weapons. Among the pictures the following are most noteworthy: *21. *Piero della Francesca*, Portrait of a woman; 22. *Bart. Vivarini*, Pietà, in a Gothic frame; 19. *Vinc. Foppa (Ambrogio de Predis?)*, Portrait; 20. *Crivelli*, Christ and St. Francis; 17. *Botticelli*. Madonna; 18. *Girolamo da Santa Croce*, Portrait; no number, *Pinturicchio (Raffaelino del Garbo?)*, Madonna; *Boltraffio*, Madonna; 16. *Luini*, Betrothal of St. Catharine. — Sala Nera. Pictures: 23. *Early Flemish Master*, Annunciation; 24. *Signorelli*, St. Barbara; 25. *Borgognone*, St. Catharine; *Andrea Solario*, 26. John the Baptist (1499), 29. St. Catharine; 31. *V. Foppa*, Madonna. Also a marble statue by *Bartolini*, representing Reliance upon God. — Stanza da Letto. Pictures: 33. *Bertini*, Portrait of Cav. Poldi-Pezzoli; no number, *Bern. Luini*, Crucifixion; 35. *Imitator of Botticelli*, Descent from the Cross. Venetian glass. — To the left. I. Stanza a Quadri: 62. *Marco Palmezzano*, Portrait; 56. *Domenichino*, Cardinal; 57. *Elsheimer*, Landscape with Diana. — II. Stanza a Quadri: 83. *Ant. da Murano*, Madonna enthroned, with angels; *Luini*, 84. Tobias, 85. St. Jerome; no number, *Gaud. Ferrari*, Madonna with angels; *Bart. Montagna*, 98. St. Jerome, 100. St. Paul; *106. *A. Solario*, Ecce Homo; above, *Solario*, 88. Jerome and Anthony; 108bis. *Andrea Cordegliaghi*, Portrait of a man; 108ter. *Cosimo Tura*, A canonized bishop; 109. *Boltraffio*, Madonna; above, *Cima da Conegliano*, Angel's head; 111. *Lor. Costa*, Saint. — III. Stanza a Quadri: above the door, *127. *Carpaccio*, Venetian senator; 121. *Borgognone*, Madonna with angels; 122. *Mantegna*, Madonna; 125. *B. Luini*, Christ bearing the Cross and the Virgin Mary; *130. *A. Solario*, Flight into Egypt (1515); 138. *School of Leonardo da Vinci*, Madonna; *139. *Fra Bartolommeo*, Small altar-piece, with the Madonna and saints within and the Annunciation without (1500); 142. *Romanino* (not *Moretto*), Madonna enthroned, with saints and angels, in an attractive landscape; 150. *Pietro Perugino*, Madonna with angels; 146. *Carpaccio*, Samson and Delilah; 149. *Venetian School* (signature Giov. Bellini is forged), Pietà. — We now return and enter the Armoury to the right.

The Via Alessandro Manzoni (Pl. E, F, 4, 3; electric car to the Central Station, see p. 107), one of the chief thoroughfares of the city, begins at the Piazza della Scala (p. 114). In the Via Bigli, the first cross-street beyond the Via Morone, stands the *Casa Taverna* or *Ponti* (No. 11), with a fine portal and an admirably restored court of the 16th century. — From the Via Monte Napoleone, the next cross-street, we turn to the left into the Via S. Spirito (Pl. F, 4, 3), with the *Palazzi Bagatti-Valsecchi* (No. 10 on the right, No. 7 on the left), built in 1882 and 1895 in the style of the 15th cent.

and adorned with old portals, frescoes, marble sculptures, and wood-carvings (visitors admitted; fee 1 fr.).

The Via Al. Manzoni ends at the Piazza Cavour (Pl. F, 3), in which, opposite the S.W. entrance of the Giardini Pubblici (p. 133), rises a *Bronze Statue of Cavour*, by Tabacchi, with a figure of Clio, by Tantardini, on the pedestal.

Farther on, in the Via Principe Umberto, to the left, is a statue of *Agostino Bertani* (1812-86), physician and statesman. To the right are the show-rooms of the *Società per le Belle Arti* (Pl. F, 2; adm., see p. 109). This street ends at the *Porta Principe Umberto* (Pl. F, 1) and the large open space in front of the *Central Station* (p. 105).

At the N.W. angle of the Piazza della Scala begins the Via San Giuseppe (Pl. E, 4), which is traversed by the electric tramway to the Porta Garibaldi. To the right is the former *Casino de' Nobili* (Nos. 2 & 4), with a Renaissance court by *Bramante*. — In the Via del Monte di Pietà, the second side-street on the right, is the handsome *Cassa di Risparmio*, or savings-bank, by Balzaretti. — The Via di Brera, forming a prolongation of the Via S. Giuseppe, leads to the —

***Palazzo di Brera** (Pl. E, 3; No. 28), built for a Jesuit college by *Ricchini* in 1651 et seq., and now styled *Palazzo di Scienze, Lettere ed Arti*. It contains the *Picture Gallery* described below, the *Library* founded in 1170 (300,000 vols.; adm., see p. 109), a *Collection of Coins* (50,000), the *Observatory*, a collection of *Casts from the Antique*, and an *Archaeological Museum* (p. 121).

In the centre of the handsome Court is a bronze statue of *Napoleon I.*, as a Roman emperor, by *Canova*, considered one of his finest works. By the staircase, to the left, the statue of the celebrated jurist *Cesare Beccaria* (d. 1794), who was the first scientific questioner of the wisdom of capital punishment. The court is also adorned with several other statues.

The staircase ascends to the first floor, on which is the *Picture Gallery or *Pinacotēca*, founded in 1798 by the Cisalpine Republic (adm., see p. 109; catalogue $1\frac{1}{2}$ fr.). — The gem of the collection is *Raphael's Sposalizio* (No. 270), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The authenticity of the Head of Christ (No. 267) ascribed to *Leonardo* is open to considerable doubt. No. 265 is the best of the oil-paintings by *Bernardino Luini*, and Nos. 47 and 52 are the best of his frescoes. The most interesting works of the early Italian school are Nos. 264, 273, and 282, all by *Mantegna*. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (who flourished in 1468-93; 2nd room), a master who connects the Paduan school with that of Venice. The most notable

works of the latter school are No. 168 by *Gentile Bellini*, Nos. 284 and 261 by *Giovanni Bellini*, and Nos. 19 and 300 by *Cima da Conegliano;* and of a later period No. 209 by *Bonifazio I.*, Nos. 248 and 288bis by *Titian*, and Nos. 253, 254, 255 (7th room) by *Lorenzo Lotto*, rivalled by *Giov. Batt. Moroni* (No. 214) of Bergamo. Of *Correggio* the collection now possesses an admirable early work (5th room, no number). No. 456 by *Domenichino*, and No. 331 by *Guercino*, represent the Italian masters of the 17th century. The most important works of foreign schools are No. 447 by *Rubens*, No. 446 by *Van Dyck*, and No. 449 by *Rembrandt*. — Each picture bears the name of the painter.

I. and II. Ante-Chambers: 69. Frescoes by *Bernardino Luini*, some of them approaching the genre style (Nos. 2, 11, 13), scenes from the life of Mary (5, 19, 42, 43, 51, 63, 69, 70), *Madonna with St. Anthony and St. Barbara (47), God the Father (48), Angels (14, 26, 45, 49, 54, 68), and *St. Catharine placed in her sarcophagus by angels (52; with the inscription K. V. S. Ch., *i.e.* 'Katharina Virgo Sponsa Christi'); *Bramantino* (4); *Marco da Oggiono* (15, 20, 33); *Foppa*, St. Sebastian (71); *Gaudenzio Ferrari*, Adoration of the Magi (25). — To the left of this room is the Appendice al Vestibolo, containing a continuation of the frescoes. To the right, 19. *Borgognone*, Madonna and angels; 15. *Vinc. Foppa*, Same subject; on the exit-wall, 13. *Bern. Luini*, Madonna with saints and the donor. — Adjacent is the Galleria Oggioni. On the entrance-wall, 1. Coronation of the Virgin; above, Pietà (1493), both by *Carlo Crivelli;* to the right, 16. *Venetian School (Lor. Lotto?)*, Assumption; 24. *Bern. Luini*, Madonna. — We return to the II. Ante-Chamber and enter —

Room I. On the entrance-wall are a specimen of *Nuvolone* (139. The artist's family) and other Italian works of the 17-18th centuries. — On the back-wall are works of the Lombard school of the 15-16th cent.: to the right, 91 bis. *Vinc. Civerchio*, Adoration of the Holy Child; 87 bis. *Ambr. Borgognone*, SS. Jerome, Ambrosius, and Catharine, with a Pietà above; 87. *Bernardino de' Conti*, Madonna, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico Moro, his wife Beatrice, and their two children; 75. *Borgognone*, Assumption and Coronation of the Virgin (1522); 81. *Vinc. Foppa*, Madonna enthroned, with angels; 96. *Marco da Oggiono*, Fall of Lucifer; no number, *Giov. Pedrini*, Magdalen; *Bramantino*, Holy Family; 105. *Pedrini*, Madonna (unfinished); 98. *B. Luini*, Madonna with saints; left wall, 107. *G. Ferrari*, Martyrdom of St. Catharine; 109. *Bern. Lanini*, Madonna with saints; 109 bis. *Borgognone*, St. Rochus. — To the left is —

Room II, devoted to the N. Italian and Umbrian schools of the 15th century. To the right of the entrance, 159. *Gentile da Fabriano*, Coronation of the Virgin; 162. *Ant. Vivarini* and *Giov. Alemanno*,

Madonna with saints; 167. *Bart. Montagna*, Madonna enthroned, with angels and saints, one of the artist's masterpieces (1499).

*168. *Gentile Bellini*, Preaching of St. Mark at Alexandria.

In this piece we 'perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — '*History of Painting in North Italy*', by *Crowe and Cavalcaselle.*

172. *Palma Vecchio.* Adoration of the Magi (completed by *Cariani?*); — 178. *Marco Palmezzano*, Coronation of the Virgin; 176. *Niccolò Rondinelli*, Madonna enthroned, with four saints and angelic musicians; 315. *Liberale da Verona*, St. Sebastian; *179. *Ercole de' Roberti*, Madonna enthroned, with St. Augustine and Pietro degli Onesti, brought from S. Maria in Porto Fuori at Ravenna; 177. *Rondinelli*, John the Evangelist appearing to Galla Placidia (p. 369); — 185. *Palmezzano*, Madonna enthroned, with saints; 186. *Garofalo*, Pietà; 187. *Piero della Francesca*, Madonna with saints and Duke Federigo da Montefeltro; 188. *Giov. Santi* (Raphael's father), Annunciation; 189. *C. Crivelli*, Christ on the Cross; *191. *Cima da Conegliano*, SS. Peter Martyr, Augustine, and Nicholas of Bari; *193. *C. Crivelli*, Madonna and Child; 195. *Timoteo Viti*, Annunciation, with John the Baptist and St. Sebastian; 197bis. *Luca Signorelli*, Madonna enthroned, with four saints (spoiled by restoration); — 202. *Girol. Genga*, Madonna and saints.

Room III (and IVth Ante-Chamber). Venetian, Brescian, and Bergamasque masters of the 16th century. To the left, 206. *Moretto*, Madonna on clouds, with SS. Jerome, Anthony Abbas, and Francis (the Madonna injured); — 212. *Paris Bordone*, Baptism of Christ; *209. *Bonifazio I.* (d. 1540), Finding of Moses in the ark of bulrushes, in the style of Giorgione; 213. *Paolo Veronese*, Christ at the house of Simon the Pharisee; 215. *Bonifazio II.*, Christ at Emmaus; 216. *Paris Bordone*, Descent of the Holy Ghost; — 217. *Jac. Tintoretto*, Pietà; *Moroni*, *214. Navagiero, Podestà of Bergamo (1565), 218. Assumption of the Virgin; *Paolo Veronese*, *219, 220, 221. Adoration of the Magi, with SS. Gregory and Jerome to the left and SS. Ambrose and Augustine to the right; — 230. *Jac. Tintoretto*, SS. Helena, Macarius, Andrew, and Barbara; *227. *Paolo Veronese*, SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 251) by this master; 234bis. *Jac. Tintoretto*, Finding of the body of St. Mark; — 234. *Girol. Savoldo*, Madonna and saints; no number, *Paris Bordone*, Holy Family, with a canonized bishop and the pious donor.

Room IV. To the left, *Moretto*, 235. St. Francis of Assisi, 239. Assumption of the Virgin; 244. *Lor. Lotto*, Pietà; *248. *Titian*, St. Jerome, a characteristic example of his later style (about 1560). — In the adjoining Ante-Room: 10. *Timoteo Viti*, Madonna and saints; 272. *Giotto*, Madonna (original in Bologna, see p. 358). — We now turn to the left into —

Room V, which contains the chief treasures of the collection. To the left, *288bis. *Titian*, Portrait of Count Porzia (of the master's middle period); 288. *Vitt. Carpaccio*, St. Stephen and the Scribes; 261. *Giov. Bellini*, Madonna (an early work, with Greek inscriptions); 100. *Giov. Pedrini*, Mary Magdalen; no number, **Correggio*, Adoration of the Magi, an early work, in the master's Ferrarese style; 264. *Mantegna*, Large altar-piece in twelve sections, at the top Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; 265. *Luini*, Madonna in an arbour of roses; 263. *Cesare da Sesto*, Madonna; 263bis. *Franc. Napoletano* (a little-known pupil of Leon. da Vinci), Madonna; *267. *Leonardo da Vinci* (?), Head of Christ.

**270. *Raphael's* far-famed Sposalizio, or the Nuptials of the Virgin, painted in 1504 for the church of S. Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the Sposalizio of *Perugino* (now at Caën), in whose studio Raphael then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forecast of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the observer almost oblivious to its Peruginesque character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — '*Raffael und Michelangelo*', by *Prof. Anton Springer*.

281. *Luca Signorelli*, Madonna (an early work); 262bis. *Borgognone*, Madonna with a Carthusian and St. Clara; 262. *Luca Signorelli*, Scourging of Christ (an early work).

*273. *Mantegna*, Pietà, painted about 1474.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — *C. & C.*

280. *Andrea Solario*, Portrait; 182. *Fil. Mazzóla*, Portrait; *282. *Mantegna*, Madonna in a nimbus of angels' heads, a work of surpassing beauty; 282bis. *Sodoma*, Madonna with the Lamb, painted under the influence of Leonardo da Vinci; 106bis. *Gaud. Ferrari*, Madonna; no number, *Franc. Cossa*, St. Peter and John the Baptist; 328. *Lor. Costa*, Adoration of the Magi (1499); 106. *A. Solario*, Madonna with SS. Joseph and Jerome (1495; restored).

Room VI. Venetian and Veronese Masters of the 15-16th centuries. Over the door, 406bis. *Girol. da Treviso*, Pietà; *283. *C. Crivelli*, Madonna and saints (1482); *284. *Giov. Bellini*, Pietà, an

early and genuinely impassioned work; 286, 289. *Cima da Conegliano*, Saints; 287. *Stefano da Zevio*, Adoration of the Magi (signed, 1435); 290. *Palma Vecchio*, SS. Helena and Constantine, Rochus and Sebastian; 296. *Franc. Morone* (not *Moroni*), Madonna enthroned; *297. *Giov. Bellini*, Madonna (a late work: 1510): *Cima*, *300. SS. Peter, Paul, and John the Baptist, 302(?). St. Jerome.

Room VII. Venetian and Veronese Masters of the 16th century. 199bis. *Torbido*, Portrait; 306bis. *Paris Bordone*, Love-scene; *Vitt. Carpaccio*, 307, 309. Purification and Marriage of the Virgin. *Lorenzo Lotto*, *253. Portrait of a woman, *254, *255. Portraits of men.

'The fine-chiselled features (of No. 253), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparence: and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — *C. & C.*

Room VIII. Chiefly Bolognese paintings of the 16-17th centuries. 324. *Guido Reni*, SS. Paul and Peter; 326. *Franc. Albani*, Dance of Cupids; 331. *Guercino*, Abraham and Hagar; 333. *Dosso Dossi*, St. Sebastian; 334. *Fr. Francia*, Annunciation (retouched).

Room IX. Italian and Netherlandish works of the 17-18th centuries. 346. *Jan van der Meer of Haarlem* (not *Hobbema*), Forest landscape; 352, 353. *Bernardino Belotto (Canaletto)*, Landscapes (from the environs of Varese); 367. *Jan Brueghel*, Village street (1607); 370, 381. *J. Fyt*, Game; *449. *Rembrandt*, The artist's sister (an early work; 1632); *446. *A. van Dyck*, Portrait.

Room X. Various schools. Over the door: 395. *Luca Giordano*, Madonna with saints; 390. *Velasquez* (?), Dead monk; 391. *Salvator Rosa*, St. Paul the Hermit; — 447. *Rubens*, Last Supper; 384. *Snyders*, Stag-hunt; 442. *A. van Dyck*, Madonna and Child, with St. Anthony of Padua; 443. *Jacob Jordaens*, Abraham's sacrifice; 435. *Dutch School* (15th cent.), Adoration of the Magi; — 428bis. *Giulio Campi*, The Virgin enthroned, between two saints and the donor (1530); 424. *L. Cambiaso*, Adoration of the Shepherds; 423. *Castiglioni*, Exodus of the Israelites; — no number, *Ferrari Genovese*, Scourging of Christ; 432. *Raphael Mengs*, Annibali, the musician (1752); no number, *Ribera*, St. Jerome; 415. *Sassoferrato*, Madonna; — farther on, 402. *Pietro da Cortona*, Madonna and saints; 401. *Gasp. Poussin*, Forest-landscape, with the young Baptist.

Room XI. Chiefly Bolognese works of the 17th century. To the right, 479. *Luca Longhi*, Madonna with St. Paul and St. Anthony of Padua (1538); 463. *Ann. Carracci*, Christ and the Woman of

Samaria; 456. *Domenichino*, Madonna with St. John the Evangelist and St. Petronius.

Room XII: By the window, Busts of Manzoni by *Strazza* and Hayez by *Argenti;* by the opposite wall, bust of Longhi by *Pacetti.*

To the left, farther on, are several rooms (open in summer only) containing modern pictures, sketches of academicians, casts from the antique, Renaissance, and modern sculptures. — Room XX: by the rear wall, *Canova*, Vestal Virgin; *Thorwaldsen*, The Graces and Cupid. — The last but one of the rooms (XXIII) with modern pictures contains portraits, the best of which are those of Niccolini by *Ussi*, Cavour and Manzoni by *Hayez*, and D'Azeglio by *Sala.*

The Museo Archeologico on the groundfloor (adm., see p. 109; entrance in the small Piazza di Brera, or through a passage to the right on the groundfloor) contains a rich collection of antique, mediæval, and modern works of art, including some fine Renaissance sculptures. It is intended to remove these to the Corte Ducale of the Castello (p. 123).

I. Room. Wall of the door (right): Sculptures from Porta Tosa (12th cent.) below a terracotta arch; by the last pillar, late-Greek tomb relief; adjoining it, a Renaissance 'putto'. Window-wall: Mediæval sculpture from the tympanum of a church; in the middle, four ancient porphyry columns from S. Cristoforo. Next wall: Roman and mediæval architectural fragments. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512, see p. 373), from the monastery of S. Marta, the most important being a recumbent Figure of the hero by *Bambaja.* Monument of Lancino Curzio (d. 1513), by the same master. Marble frame-work of a door from the Palazzo Medici, with the arms and portraits of Francesco Sforza and Bianca Maria Visconti, attributed to *Michelozzo*, the builder of the palace. In the corner, Monument of Bishop Bagaroto by *And. Fusina* (1517). — By the pillars to the right, and between them: Ancient Roman sarcophagus; Roman cippus. Last pillar: Fragment of a stele, a youth leaning on a staff (Greek); to the left, Head of Zeus (nose modern). Monument of Regina della Scala, wife of Bernabò Visconti; bust of a lady (15th cent.). In the centre: Large monument of Bernabò Visconti, erected by himself during his lifetime (1354), resting on twelve columns, and richly gilded; on the sarcophagus are reliefs, in front the four Evangelists, at the back the coronation of Mary; at the sides the Crucifixion and a Pietà; above, the equestrian statue of Visconti. — II. Room. Above the door, Statuettes from the Porta Orientale; in the corner to the right of the entrance, a mediæval bell (1352); on the right, suits of armour and bronze implements from the graves of Gauls discovered near Sesto Calende in 1867; in the cabinets, relics from tombs excavated in the Giardino Pubblico, terracottas, crystal, ivory carvings; in the corner, bronzes, including an admirable portrait-head by Michael Angelo; sculptures in marble and ivory; majolica; mediæval goldsmith's work; Egyptian antiquities.

Adjacent, at the junction of the Martesana (p. 138) with the Naviglio, is the church of **San Marco** (Pl. E, 3), originally a Gothic building of the 13-14th cent., but entirely modernised in 1690. The transept contains the tombs of Beato Lanfranco-Settala (d. 1243) and the jurist Salvarinus de Aliprandis (d. 1344).

A little to the S.W. of the Brera, in the Piazza del Carmine, is the Gothic church of **S. Maria del Carmine** (Pl. D, 3, 4) of the 15th cent., now modernised, containing a Madonna in fresco by *Luini.* In the adjacent Via Clerici (Pl. E, 4) is the *Palazzo Clerici*,

now a law-court (Tribunale), with the fine rococo Sala del Tiepolo (always open). — To the N.W. of the Brera is the church of **S. Simpliciano** (Pl. D, 3), a fine Romanesque structure, repeatedly altered at a later date; it contains a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgognone* (in the apse). — Farther to the N., in the Corso Garibaldi (r.), not far from the Porta Garibaldi, is the church of **S. Maria Incoronata** (Pl. D, 1), built by Francesco and Bianca Sforza. The Cappella Bossi contains the tombs of Giov. Tolentino (1517) and Archbishop Gabr. Sforza. — In this vicinity, at the corner of the Via Al. Volta, which leads to the Cimitero Monumentale (p. 133), is a seated bronze figure of the engineer *G. B. Piatti* (1812-67), by Salv. Pisani (1894).

b. From the Piazza del Duomo and the Piazza de' Mercanti to the Castello and the Arco della Pace.

To the W. of the Piazza del Duomo, beyond the *Via Carlo Alberto* (p. 114), lies the ***Piazza de' Mercanti** (Pl. E, 5), the central point of the mediæval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the podestà (or mayor) Tresseno, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were the Waldensians). The groundfloor is now the Corn Exchange, above which is the Archivio Notarile. On the N. side of the piazza is the *Palazzo dei Giureconsulti*, with a tower, erected by Vinc. Seregni (1564; exchange and telegraph-office on the groundfloor); on the S. side are the *Loggia degli Osii*, erected in 1316, and the *Collegio dei Nobili*, also by Vinc. Seregni (1564). — Through the Via de' Ratti to the *Biblioteca Ambrosiana*, see p. 125.

From the Piazza de' Mercanti a new series of streets leads in a direct line to the Castello. The first part of this thoroughfare is the wide and handsome Via Dante (Pl. D, 5, 4; electric tramway, see p. 107), which is continued, beyond the Foro Bonaparte, by the Via Cairóli (Pl. D, 4). In the Foro Bonaparte is a colossal *Equestrian Statue of Garibaldi*, in bronze, by Ettore Ximenes (1895). The allegorical female figures on the pedestal represent Revolution and Liberty.

The ***Castello di Porta Giovia** (Pl. C, 3, 4), the castle of Milan and formerly, like the Palazzo di Corte, the seat of the Visconti and the Sforza, was originally built by *Galeazzo II. Visconti* in 1368, on the city-wall, adjoining the old Porta Giovia. It was destroyed by the Ambrosian Republic (p. 105) in 1447, but was rebuilt and enlarged by the Sforza after 1450. In 1893 et seq. it was restored in the 15th cent. style from the plans of *Luca Beltrami*, and it has been fitted up for the reception of the municipal collections. The

rectangular building, defended by four corner-turrets and a curtain wall, comprises a large *Court* and two castles or palaces: the *Rocchetta*, built by Franc. Sforza on the foundations of the Visconti castle, and the *Corte Ducale*. Each of these, in turn, encloses a smaller court.

The old Visconti castle seems to have been built by Galeazzo II., not only as a bulwark against external foes but to protect the W. quarters of the town against Bernabò Visconti, who had begun to erect a new castle on the site of the present Ospedale Maggiore (p. 131). Under *Filippo Maria* its main function was to hold the citizens in check. *Francesco Sforza* (1450) persuaded the people to rebuild the stronghold that they had but a few years before razed to the ground amid universal jubilation. The forbidding character of the structure was somewhat modified by the elegant tower-gateway erected by *Filarete* in 1452-54 on the side next the town. This, however, was destroyed by an explosion of gunpowder in 1521. Behind the Castello lay an extensive deer-park. Galeazzo II. began to fit up both the palaces with great luxury, and summoned the principal contemporary painters and sculptors of Lombardy to his aid. *Bona di Savoja* erected the tower named after her at the E. angle of the Rocchetta. *Lodovico il Moro* emulated the artistic zeal of his brother, and *Bramante* and *Leonardo da Vinci* coöperated with him in beautifying the Castello, though the latter's design for the rebuilding of the main façade was never executed.

An abrupt end was put to this brilliant period by the French invasion. In 1552-70 the castle was surrounded with six bastions and separated from the new town-walls (p. 110) by a broad moat. Throughout the Spanish and Austrian domination it formed the focus of all the struggles for the possession of Lombardy. The republican movement of 1796 incited the Milanese to a repetition of the events of 1447, but it was not till 1800 that Napoleon ordered the destruction of the fortifications. The castle was converted into barracks, the pleasure-garden became a drill-ground (Piazza d'Armi); on the site of the Spanish bastions and rampart arose the spacious Foro Bonaparte, now partly built over. In 1886 it was resolved to rebuild the castle, which was evacuated by the troops and handed over to the city in 1893.

Main Façade. The circular *E. Tower (Torrione Est)*, which is faced with cut stone, has been rebuilt in its original height (100 ft.) and is now used as a reservoir for drinking-water *(serbatoio)*. The *S. Tower* or *Gateway of Filarete*, most of which was also removed in 1800 and 1848, has not yet been rebuilt, and the curtain between the towers also awaits restoration.

Interior. To the left of the court is the unpretending *Rocchetta*, with the *Torre di Bona di Savoja* (165 ft. high); to the right is the *Corte Ducale*, the new palace of the Sforza, with Gothic windows (restored) and an imposing gallery of defence. — In the passage leading to the Corte Ducale, to the left, is a fresco representing the Crucifixion, with saints and the pious donors; farther on, to the right, is another and ruder fresco, representing the Madonna of Mt. Carmel (ca. 1470).

In the S. angle of the court of the Corte Ducale is the *Loggetta*, a graceful Renaissance structure, from the time of Galeazzo Maria; on the N.E. side is a *Baroque Gateway*, of the time of Philip III., surmounted by the arms of the Visconti and the Sforza. — Most of the rooms on the Ground Floor, which is to be devoted to the *Archaeo-*

logical Museum (p. 121), contain decorations dating from the days of the Sforza. The two angels discovered in the *Saletta Negra* in 1893 are frescoes of the school of Leonardo da Vinci. In the *Chapel*, long used as a stable, are remains of frescoes by Stefano de' Fedeli and Giov. di Montórfano (Angels, Saints, Annunciation; 1473). In the *Sala de' Ducali* are coats-of-arms on a blue background. The large *Sala di Trono* has a charming Gothic window, opening on the *Cortile della Fontana*. — The *Sala degli Elefanti* and other rooms on the First Floor are designed for the *Museo Artistico*, which will contain the pictures formerly kept in the Salone (p. 133) and the collections bequeathed to the city by Franc. Ponti in 1895.

The Rocchetta has lost almost the whole of its artistic decoration. The *Sala del Tesoro* on the groundfloor, long used as a grain magazine, contains the remnants of a fresco of Mercury (head missing), probably of the school of Leonardo da Vinci. The other rooms contain the *Museo Numismatico* (coins) and the archives of the *Società Storica Lombarda*. — On the S.W. side of the court is the staircase to the *Museo del Risorgimento Nazionale* (adm., see p. 109), with a collection of patriotic objects from the time of the Cisalpine Republic down to the present day.

The former *Piazza d'Armi*, the open space at the back of the Castello, originally the pleasance of the Visconti and Sforza, was converted in 1893-97 into the still somewhat shadeless **Nuovo Parco** (Pl. B, C, 2-4), which is lighted at night by electricity. In the N. part of the grounds is the *Montagnola*, a low hill with a café-restaurant. Hard by is the *Torre Stigler*, an iron belvedere, erected for the Exhibition of 1894 and commanding an extensive *Panorama of Milan, the plains of Lombardy, and the Alps (adm. 25 c.; ascent advisable only in clear weather, in summer even in the evening).

On the N. side of the park lies the **Arena** (Pl. C, 2), a kind of circus for races, skating, and so forth, erected in 1805. The N.W. side of the park is bounded by the *Porta Sempione* (electric tramway, see p. 107), the name of which refers to the construction of the Simplon route (p. 3), and the **Arco della Pace** (Pl. B, 2; adm. 50 c.), a triumphal arch of white marble, begun by *L. Cagnola* for the Foro Bonaparte in 1806 and completed under the Austrians in 1838. Most of its sculptures are by *Pompeo Marchesi*.

To the S.W. of the Castello lies the *Stazione Ferrovie Nord* (Pl. C, 4; p. 105), passing which and following the Via Boccaccio and the Via Caradosso (Pl. B, 5), we reach the church of *Santa Maria delle Grazie* and *Leonardo's Last Supper* (p. 127).

c. West Quarters of the City. Biblioteca Ambrosiana. Santa Maria delle Grazie. Sant' Ambrogio.

The archway in the S.W. corner of the Piazza de' Mercanti (p. 122) and the Via dei Ratti lead to the Via and Piazza della Rosa.

No. 2 in the latter is the celebrated ***Biblioteca Ambrosiana** (Pl. D, E, 5), which contains 160,000 vols. of printed books, and 15,000 MSS., some of them of great importance, and also a valuable collection of objects of art (adm., see p. 109; entrance from the reading room, to the right, in the court). The director of the library is *Cav. Sacerdote Ceriani*, the Orientalist.

In the **Biblioteca**, which is on the groundfloor, many of the most interesting MSS. are exhibited to the public. Among the chief treasures are fragments of an illuminated MS. of Homer, of the end of the 4th cent.; a copy of Virgil, with marginalia by Petrarch; a palimpsest of the 5th cent. with the Pauline epistles and other parts of Ulfila's Gothic translation of the Bible, along with a fragment of a Gothic calendar (from Bobbio, p. 318); Dante's Divine Comedy, a MS. of the first half of the 14th cent.; the celebrated *Codex Atlanticus, being a collection of original drawings and MSS. of *Leonardo da Vinci*; a number of miniatures; letters of Lucretia Borgia, S. Carlo Borromeo, Ariosto, Tasso, Galileo, Liguori, etc. — The side-rooms contain a few sculptures in marble: parts of the tomb of Gaston de Foix (p. 373); Cupid in marble, by *R. Schadow*; bust of Byron and several reliefs by *Thorwaldsen*. Also a Roman mosaic and a fresco of Christ crowned with thorns by *Bern. Luini*.

First Floor. The second door on the left leads to the **Cabinet of Bronzes**, containing busts of Canova and Thorwaldsen, the latter by the master himself, and pictures of no great value: 46. *Raphael Mengs*, Pope Clement XIII.; 41. *Venetian School* (16th cent.), St. Sebastian; 30. *Marco Basaiti*, Risen Christ; 24. *Lorenzo Lotto* (?), Madonna. — A short staircase leads to the —

***Pinacoteca.** I. and II. Rooms: Engravings. — III. Room. Opposite the windows: 52. *Savoldo*, Transfiguration (copy; original in the Palazzo degli Uffizi, p. 435); *54. *Ambrogio Borgognone*, Madonna enthroned, with saints and singing angels; 72. *S. Botticelli*. Madonna and angels; above, 70. *Baroccio*. Nativity; on the end-wall, 96. *Cariani*, Bearing of the Cross. — To the right is Room IV: 312. *Giov. Batt. Moroni*, Portrait (1554); also landscapes by *J. Brueghel* and *Brill*. — V. Room: Paintings of the 17th century. — We return through the III. Room to the VI. Room. To the right and left of the entrance, 260, 261. *Boltraffio*, Large portrait-heads of a man and a woman, in chalk; 262. *G. Ferrari*, Marriage of the Virgin; 236. 237. *Titian* (copies), Adoration of the Magi, Deposition in the Tomb; *231. *Bonifazio I.*, Holy Family, with Tobias and the angel (injured by restoration); 230. *Jac. Bassano*, Adoration of the Shepherds. On the window-wall are drawings of the School of Leonardo, and a few specimens from his own hand, including some of his celebrated caricatures. Opposite is ***Raphael's* Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple-colonnade, and the portrait of Raphael himself, are unimportant. — On the exit-wall: *Bramantino*, 272. Madonna with saints, 273. Adoration of the Holy Child (an early work); 277. *Giov. Pedrini*, and 274. *Marco da Oggiono*, Madonnas; 279. *Boltraffio*, Portrait; 281. *B. Luini*, Holy Family (after Da Vinci's cartoon in London); *282. *Leonardo da Vinci* (?), Portrait (unfinished); *Luini*, 283. Youthful Christ in an attitude of benediction, 284. John the Baptist; **285. *Leonardo da Vinci* (attributed by Morelli to *Ambrogio de Predis*), Portrait of a girl, formerly described, but wrongly, as Beatrice d'Este. — VII. Room: Drawings of the Lombard School, including some by *Leon. da Vinci* (the portrait of himself is a forgery, comp. p. 28); also several by *Dürer*.

At the back of the library is the venerable church of *San Sepolcro* (Pl. D, 5), dating from the 11th century, with a few pictures by

Giov. Pedrini in the sacristy. The Via del Bollo leads hence to the W. to the Piazza S. Borromeo, in which are situated the small church of *S. Maria Podone*, a statue of S. Carlo Borromeo, and also the **Palazzo Borromeo** (No. 7). On the first story of the palace is a *Picture Gallery *(Pinacoteca)* containing some important paintings and a few sculptures, chiefly of the Lombard School (adm., see p. 109; lists of the pictures provided).

I. Room. Madonna with John the Baptist and St. Sebastian, an altorelief by *Marco da S. Michele* (1525). 62. *Giulio Cesare Procaccini*, Madonna and a saint; copies of ancient paintings (56. Cavalry engagement, by *Ercole de Roberti*), etc. — II. Room. *Lombard School.* Madonna with the donor (King Francis I.?), alto-relief of the 16th cent.; *Desiderio da Settignano* (?). Bust of a girl; 155. *B. Luini* (?), Head of the Virgin (fragment of a fresco); 156. *Venetian School* (15th cent.), Portrait; 209, 214. *Zuccarelli*, Pastel portraits of girls. This room also contains some beautiful miniatures upon copper. — III. Room. Paintings of the German and Netherlandish schools, drawings, autographs, etc. — IV. Room, containing the chief works of the collection. 4. *Marco da Oggiono* (?), Michael the Archangel; *Giov. Pedrini*, 6. St. Catharine, 9. Fertility; *Gaud Ferrari*, 10. St. Sebastian, 12. Madonna with SS. Joseph and Anthony Abbas; 13. *School of Mantegna*, Bearing of the Cross; *Gaud. Ferrari*, 14. St. Rochus, 16. Two Amoretti; *68. *Bern. Luini*, Susanna (half-length); 69. *Fil. Mazzola*, Portrait; 34. *Luini*. Holy Family; 35. *Borgognone* (?), Portrait of Andrea de' Novelli, Bishop of Alba; 36. *Pinturicchio*, Bearing of the Cross (1513); 37. *Cesare da Sesto*, Adoration of the Kings (early work); 43. *Lorenzo Lotto*, Crucifixion; 40. *Bart. Veneto*, St. Catharine; *41. *45. *Borgognone*, Madonnas; *Luini*, 44. Madonna and saints, 47. Daughter of Herodias with the head of John the Baptist; *Borgognone*, 48. Christ blessing, 49. Madonna, 50. 52. Annunciation; 51. *Lombard School* (not *Leon. da Vinci*), Madonna; *72. *Boltraffio*, Madonna; *Bernardino de' Conti*, 56. Portrait of Camillo Trivulzio (d. 1525), 58. Madonna.

The Via S. Borromeo and the Via S. Maria alla Porta lead to the N.W. to the Corso Magenta (electric tramway to the Porta Magenta, see p. 107), in which, to the right, is the *Palazzo Litta* (Pl. C, 5), with an imposing rococo façade and a handsome court, now occupied by the Amministrazione delle Ferrovie dell' Alta Italia. Opposite, on the left, rises the small church of **S. Maurizio,** or *Chiesa del Monastero Maggiore* (Pl. C, 5), erected in 1503-19 by *Giov. Dolcebuono*, a pupil of Bramante.

The Interior contains numerous frescoes. Second-last *Chapel on the right: Scourging of Christ and scenes from the martyrdom of S. Catharine, painted by *Luini* about 1525. The high-altar-piece, with the Adoration of the Magi, is by *Antonio Campi*. The *Frescoes at the sides are by *Luini:* above, in the centre, the Assumption of the Virgin; below, to the left, SS. Cecilia and Ursula at the sides of the tabernacle, with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor, Alessandro Bentivoglio (d. 1532; expelled from Bologna and buried here), with SS. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, SS. Apollonia and Lucia at the sides of the tabernacle, with a pietà; in the lunette, Ippolita Sforza, wife of Bentivoglio, with SS. Scholastica, Agnes, and Catharine. Above, King Sigismund presents a model of the church to St. Maurice. The frescoes in the chapels at the sides of the entrance-door are by *Aurelio Luini* and his pupils. — Behind the high-altar lies the Nuns' Choir, of the same size as the church itself. At the high-altar is a series of 9 Frescoes of the Passion; below, the lifesize figures of SS. Apollonia, Lucia, Catharine, Agatha, Sebastian, and Rochus, all by *Luini.*

Inside between the arches are 20 medallions of saints, by *Borgognone*. In the arches of the gallery above are 26 medallions of holy women, by *Boltraffio*.

Farther on in the Corso Magenta, on the right, is situated the church of **Santa Maria delle Grazie** (Pl. B, 5), an abbey-church of the 15th cent., the Gothic nave of which alone belongs to the original structure. The choir, transept, and dome are attributed to *Bramante*.

Right Aisle. In the 2nd chapel, John the Baptist, an altar-piece by *Bugiardini*. 4th chapel, frescoes by *Gaudenzio Ferrari*, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting); an altar-piece (Descent from the Cross) by *Caravaggio*. In the 6th chapel, frescoes by *Fiammingo*. — To the right of the choir, on the organ above, a Madonna enthroned with saints and a donor, fresco by *Luini*. In the Choir are good stalls of the Renaissance. — To the left of the choir are the *Cloisters*, beyond which is the Sacristy, with charming wood-paintings on the cabinets. — In the Left Aisle is the fine Cappella del Rosario, with the mural tablet of Branda Castiglione (d. 1495; to the right), by *Bambaja (Giov. Ant. Amadeo?)*, and the family-tomb of the Della Torre, by *Amadeo* (1483; restored).

A large door marked 'Cenacolo Vinciano', to the W. of this church, is the entrance to the refectory of the suppressed monastery of *Sta. Maria delle Grazie* (now a cavalry-barrack), containing the celebrated **Last Supper of Leonardo da Vinci** (adm., see p. 109). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1499). In the same room are exhibited contemporaneous copies by *Andrea Solario*, *Cesare Magnis*, *Marco da Oggiono*, and *Ant. de Glaxiate*, an inspection of which much facilitates the study of the original. There are also numerous photographs, including reproductions of the drawings at Weimar, falsely ascribed to Da Vinci. The large fresco by *Giov. Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition. The kneeling figures of Duke Lodovico il Moro (p. 105) and his wife Bianca Maria with their children are by *Leonardo da Vinci*, the trace of whose hand is still distinctly distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by Leonardo during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe:* 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — 'It cannot be otherwise. One of you shall betray me!' Comp. also p. liv.

The Via Caradosso and the Via Boccaccio lead hence to the *Castello* (p. 122). — From Santa Maria delle Grazie the Via delle Oche and the Via S. Vittore lead to the S.E. to the church of *San Vittore* (Pl. B, 6), a baroque building by Galeazzo Alessi (1560), interesting for its elaborate internal decoration. A little farther on is the large Piazza Sant' Ambrogio (Pl. C, 5 6; passed by the

omnibus from the Piazza del Duomo to S. Vittore), with the church of —

***Sant' Ambrogio** (Pl. C, 6), founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, and dating in its present Romanesque basilica form, with its peculiar galleries and an octagonal cupola over the high-altar, from the 12th century. The fine atrium in front of the church, containing ancient tombstones, inscriptions, and half-obliterated frescoes, seems, like the façade, to have preserved the architectural forms of the original building and may, perhaps, have been built under Archbishop Anspert (868-881). St. Ambrosius baptized St. Augustine here in 387, and in 389 he closed the doors of this church against the Emp. Theodosius after the cruel massacre of Thessalonica (389). There is a portrait of the saint on the left side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 137). The ancient pillar at which they took the coronation-oath before being crowned is still preserved under the lime-trees in the piazza.

Interior. To the right of the entrance, a marble statue of Pius IX. (1880). In the 1st chapel of the left aisle, an *Ecce Homo, fresco by *B. Luini*. — On the right and left of the side-entrance in the right aisle: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 3rd Chapel on the right (Cappella delle Dame): a fine kneeling Statue of St. Marcellina, by *Pacetti* (1812). 6th Chapel on the right: *Legend of St. George, frescoes by *Bernardino Lanini*. The second door to the left in the large 7th chapel leads to the Cappella S. Satiro with mosaics of the 5th cent. (restored). In the dark chapel to the right of the choir is an altar-piece by *B. Luini*, Madonna and saints. — The **High Altar still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the first half of the 9th cent. by *Volfoinus*, a German (covered, shown only on payment of 5 fr.). The *Canopy over the high-altar, which is adorned with reliefs of the 9th cent., recently gilded, is borne by four columns of porphyry. The choir contains an ancient episcopal throne. In the Tribuna *Mosaics of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose. — To the left of the choir, in the aisle, is an inscription from the tomb of Emp. Louis II. (destroyed; formerly in the vestibule); farther on is the tombstone of Pepin, son of Charlemagne, above which is an altar-piece of the *Lombard School* (Madonna and two saints). Opposite, at the N. entrance to the Crypt, is a fresco by *Borgognone* (Christ among the Scribes). The modernised crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius. — By the pulpit are a bronze eagle, a figure of St. Ambrose (10th cent.?), and an early Christian sarcophagus of the 6th century. — Adjacent to the left aisle is an unfinished cloister, designed by *Bramante* (1492), and afterwards rebuilt.

The Via Lanzone (Pl. C, 6; with the *Palazzo Visconti* on the left) leads hence to the S.E. to the *Via Torino* and *San Lorenzo* (p. 129).

d. Along the Via Torino to the Southern Quarters of the City (S. Lorenzo, S. Eustorgio, Ospedale Maggiore).

The busy Via Torino (Pl. E, D, 5, 6; electric lines to Porta Genova and Porta Ticinese, see p. 107) begins at the S.W. corner of the Piazza del Duomo. To the left is the small church of **S. Satiro** (Pl. E, 5; 6), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Bramantino* in the 15th century. The apparent choir is only painted in perspective. The octagonal *Sacristy (off the right transept) is also by *Bramante*, and has a beautiful frieze by *Caradosso*, putti, and heads in medallions. At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Pietà, in painted terracotta, by *Caradosso* (covered).

The church of **S. Giorgio al Palazzo** (Pl. D, 6), farther on, to the right, contains in the 1st chapel on the right a St. Jerome by *Gaud. Ferrari;* in the 3rd chapel on the right, *Frescoes by *Luini:* above the altar, Entombment and Crowning with thorns; at the sides, Scourging and Ecce Homo; in the dome, Crucifixion. — Farther to the N.W., in the Piazza Mentana (Pl. D, 6), is a *Monument* by *Luigi Belli*, erected in 1880 in memory of the Italians who fell at Mentana.

To the S. the Via Torino is continued by the Corso di Porta Ticinese (Pl. D, 7, 8), in which, on the left, is a large ancient *Colonnade (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum. Adjacent is the entrance to —

***S. Lorenzo** (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the thermæ, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like S. Vitale at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* in the 16th century. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round. At the back of the high-altar is the Cappella S. Ippolito, containing the tomb of Giov. Maria Visconti. — To the right of the church is the *Chapel of St. Aquilinus*, containing mosaics of the 6th and 7th cent. (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Athaulph (411-16). The entrance to the chapel is adorned with an antique marble coping.

Farther to the S., beyond the *Naviglio*, rises the ancient church of **Sant' Eustorgio** (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style in 1278, renewed in the bad taste of the 17th cent. by *Ricchini*, and recently again restored. The modern façade is by *Giov. Brocca* (1862).

1st Chapel to the right, Mural monument of Giac. Stefano Brivio (d. 1484), by *Tommaso da Cazzaniga* and *Bened. Briosco;* 4th Chapel to the right, Gothic monument of Stefano Visconti (ca. 1337); 6th Chapel, Monuments of Gaspare Visconti and his wife Agnes (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1162. By the high-altar are reliefs of the Passion, dating from the 14th century. At the back of the choir is the *Cappella Portinari*, with a fine cupola and a charming frieze of angels, built in 1462-66 by *Michelozzo* of Florence (p. 420). It contains the magnificent Gothic tomb of St. Peter Martyr by *G. Balduccio* of Pisa (1339); the walls are adorned with frescoes of the four Fathers of the Church, scenes from the life of St. Peter Martyr, the Annunciation, and the Assumption, probably by *Vinc. Foppa.* — In the sacristy is a Penitent St. Jerome, by *Borgognone.* — The adjacent convent is now a barrack.

We follow the street to the *Porta Ticinese* (Pl. D, 8), originally intended to commemorate the Battle of Marengo, but inscribed in 1815 'Paci Populorum Sospitæ'. We then turn to the E. and skirt the city-walls to the *Porta Lodovica* (Pl. E, 8), whence we follow the Corso San Celso (Pl. E, 8, 7), to the left, to the church of **Santa Maria presso San Celso** (Pl. E, 8), built in the Renaissance style by *Giov. Dolcebuono* after 1490. It possesses a handsome atrium, groundlessly attributed to *Bramante*, and a rich façade by *Galeazzo Alessi.* On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi.*

The Interior is in the form of a basilica with barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, Holy Family and St. Jerome, by *Paris Bordone; Gaudenzio Ferrari*, Baptism of Christ (behind the high-altar); at the beginning of the left aisle, *Borgognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture; above it, *Sassoferrato*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Celsus. The cupola is decorated with frescoes by *Appiani* (1795). — In the sacristy are some fine specimens of goldsmith's work.

Adjacent is the Romanesque church of *S. Celso*, partly removed in 1826 and now possessing few remains of the original structure.

At the N. end of the Corso S. Celso is the *Piazza Sant' Eufemia*, in which, to the right, stands the church of that name (Pl. E, 7), dating from the 5th cent., but entirely modernised. In the third chapel on the left is a Madonna with saints and angels, by Marco da Oggiono. — A little to the S. is the church of **San Paolo,** a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is seen even more strongly in the interior, which is adorned with frescoes by the brothers *Giulio*, *Antonio*, and *Vincenzo Campi* of Cremona.

The Via Amedei leads hence towards the N. to **Sant' Alessandro** (Pl. E, 6), erected in 1602, a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. It is the most sumptuously decorated church in Milan, but destitute of works of art. High-altar adorned with precious stones. — Adjacent is the **Palazzo Trivulzio,** containing a fine art-collection, in which

the most noteworthy objects are a portrait by *Antonello da Messina*, a Madonna by *Mantegna* (1497), a relief-portrait by *Cristofano Solari*, and the tomb of Azzo Visconti (d. 1329) from S. Gottardo. The extensive library contains a Dante codex of 1337 and a MS. of *Leonardo da Vinci*.

The Via Carlo Alberto (Pl. E, 5, 6), mentioned at p. 122, passes a few paces to the E. of S. Alessandro. From it we turn to the S.E. into the Corso di Porta Romana (electric car, see p. 107) and follow it to the church of **San Nazaro** (Pl. F, 6, 7), with a large fresco by *Bernardino Lanini* (1546), *Martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master Gaud. Ferrari (No. 107); a handsome carved altar; and ancient Swiss stained-glass windows to the right of the main entrance. A side-passage leads to the octagonal sepulchral chapel of the Trivulzi, built by *Girolamo della Porta* (1519). — To the N.E., in the Via dell' Ospedale, is the —

***Ospedale Maggiore** (Pl. F, 6), a vast and remarkably fine brick structure, half Gothic and half Renaissance in style, begun in 1456 by *Antonio Filarete* of Florence, continued in the Gothic style by *Guiniforte Solari* and other Lombard architects, and not completed by *Ricchini* till after 1624. It is one of the largest hospitals in existence, and contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Ricchini* (17th cent.); the court to the right of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by *Francesco de Vico*, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

From the back of the hospital the Via S. Barnaba leads to the **Rotonda** (Pl. H, 6; open on Thurs. & Sun., 10-4; adm. 50 c.), built by Arrigone and dedicated by the Viceroy Eugène Beauharnais in 1809 as a *Pantheon Nazionale*. It now contains a large collection of portraits of benefactors of the Ospedale Maggiore, from the 16th cent. to the present day. — In the Via Guastalla, the first cross-street of the Via S. Barnaba, is the *Synagogue* (Pl. G, 6), by Luca Beltrami (1892).

A little to the N. of the Ospedale Maggiore is the *Piazza Santo Stefano*, with the simple Renaissance church of that name (Pl. F, 6). The Via dell' Ospedale leads S.W. to the Corso di Porta Romana. — Hard by is the *Piazza del Verziere*, used as a vegetable-market. We may now return to the W. by the Via Tenaglie and the Piazza Fontana (Pl. F, 5) to the Piazza del Duomo, or we may follow the Via Cesare Beccaria to the N. to the *Palazzo di Giustizia* (Pl. F, 5), a baroque structure by Seregni; on the portal is a tablet commemorating the Italian patriots committed by the Austrians to the fortress of Spielberg in 1821. Adjacent is the Piazza Beccaria with a statue of *Beccaria* (d. 1794; comp. p. 116) by Grandi, erected in 1871. — The Via Ces. Beccaria ends on the N. at the *Corso Vittorio Emanuele*.

e. East Quarters of the City. Corso Vittorio Emanuele and its Side Streets. Giardini Pubblici.

On the N.E. side of the cathedral begins the broad and bustling *Corso Vittorio Emanuele (Pl. F, G, 4, 5; electric tramway, see p. 107), which, with its prolongation, the Corso Venezia (Pl. G, H, 4, 3), leads to the Giardini Pubblici. This is the principal business street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'l'uomo di pietra'. Farther on is the church of **San Carlo Borromeo** (Pl. F, 4), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent *Galleria de' Cristoforis*, now occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the Corso Venezia (Pl. G, H, 2-4) and the Via Monforte, is the small Romanesque church of *Santa Babila* (Pl. G, 4), supposed to occupy the site of an ancient temple of the sun. Adjacent is an old *Column* with a lion, the cognizance of this quarter of the town.

In Via Monforte, to the left, is situated the *Palazzo di Prefettura* (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the Via del Conservatorio, is the church of **SantaMaria della Passione** (Pl. H, 5), with a spacious dome by *Crist. Solari* (1530), and a façade of the 17th century.

It contains a Last Supper by *Gaud. Ferrari* (left transept), a Pietà by *Luini* (behind the high-altar; with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, in the style of Bramantino), and the tomb of Abp. Birago by *Andrea Fusina* (1495; right transept). The 14 pilasters are adorned with figures of saints by *Daniele Crespi*. The ceiling of the sacristy was painted by *Ambrogio Borgognone*.

The *Conservatory of Music* occupies the old monastery buildings.

In the vicinity is the Gothic church of *S. Pietro in Gessate* (Pl. G, 5), reconstructed in the 15th cent., and containing frescoes by Bern. Buttinone and Bern. Zenale, and the monument of Senator Grifo (d. 1493). — To the E., near the Porta Vittoria (Pl. H, 5; electric tramway, see p. 107), is a *Monument* commemorating the Cinque Giornate (p. 110), designed by Gius. Grandi (d. 1894) and unveiled in 1895.

We now return to the Corso Venezia. On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), with a fine court by *Gius. Meda* (16th cent.). In the Via del Senato, which diverges to the left by the Naviglio, is (No. 10, to the right) the *Palazzo del Senato* (Pl. G, 3), containing the provincial archives, with a colossal equestrian statue of Napoleon III. (bronze), by Barzaghi, in the court. Adjacent, at the beginning of the avenue *(Boschetti)* leading to the Giardini Pubblici, is a marble statue of *General Giac. Medici*, the Garibaldian.

Farther on in the Corso Venezia, to the left, Nos. 59-61, the *Pal. Ciani* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. On the right is the *Pal. Saporiti* (Pl. G, 3), another modern building, with Ionic columns, and reliefs by Marchesi. — A little farther on, to the left, stands the —

Museo Civico (Pl. G, 3), a tasteful Renaissance building, erected in 1892-94 and containing the natural history collections of the city. Adm., see p. 109. Director, *Prof. Tito Vignoli.*

Ground Floor. Room I. Collection of stones; by the exit-wall, minerals from Elba. — Room II. Fossils of Lombardy, including a cave-bear (*Ursus spelaeus*) — Room III. Fossils from the Pampas of S. America (*Megatherium*, *Glyptodon*, etc.), from New Zealand (*Dinornis Maximus* or *Moa*, an extinct bird of gigantic size) and elsewhere. — Rooms IV-VI Mammalia (skeletons, stuffed beasts, etc.).

First Floor. Rooms I-V. Ornithological collection (Raccolta Turati; about 25,000 specimens). — Room VI. Collection of reptiles, founded by Jan (d. 1866).

The ***Giardini Pubblici** (Pl. F, G, 2, 3), between the Porta Venezia and the Via Manin, are probably the most beautiful public park in Italy, with their tasteful flower-beds, their ponds, and their picturesque groups of venerable trees. In the older part of the park (1785), near the new Museo Civico and the Salone (formerly the *Museo Artistico;* comp. p. 124), is a bronze statue of *Gen. Gius. Sirtori*. On a small island in the middle is a statue of the Milanese poet *Carlo Porta*, by Puttinati. On the W. side, in front of the former Museo Civico, is a bronze statue of *Ant. Rosmini* (p. 169), by Franc. Confalonieri (1895). — The high-lying N. portion of the gardens, known as the *Montemerlo*, has a *Café-Restaurant* and a bronze-statue of the patriot *Luciano Manara* (d. 1859), by Barzaghi (1894). It is skirted by the chestnut avenue of the *Bastione di Porta Venezia*, a favourite promenade of the Milanese, which extends to the Porta Nuova (corso late in the afternoon). It is lighted by electricity.

On the S. side of the park, in the Via Palestro, is the *Villa Reale* (Pl. G, 3), erected by L. Pollack for Gen. Belgiojoso in 1790 and containing a few works of art. — In the Via Manin stands the *Palazzo Melzi*, containing paintings by Cesare da Sesto, etc. — *Piazza Cavour*, see p. 116.

f. The Cemeteries.

To the N.W. of the city, outside the *Porta Volta* (Pl. C, D, 1) and at the terminus of the electric tramway mentioned at p. 107, lies the ***Cimitero Monumentale** (closed 12-2), designed by *C. Maciachini*, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of $1\frac{1}{2}$ fr. for each person.) Fine view of the Alps. The numerous and handsome monuments, among which those of the *Sonzogno*, *Turati*, *Brambilla*, *Verazzi*, *Nasoni*, *Pagnoni*, and *Cicogna* families deserve special mention, form a veritable museum of modern Milanese sculpture. In the last section is situated the '*Tempio di Cremazione*', for the burning of dead bodies, presented to the town in 1876 by a Swiss resident and greatly enlarged in 1896 (inspection permitted). The process of cremation occupies less than 1 hr. and the cost is 40 fr. Paupers are cremated without charge.

The **Cimitero di Musocco**, on the road to Saronno, 2 M. to the N.W. of the Porta del Sempione (p. 124), was laid out by Brotti in 1895 and is twice the size of the Cimitero Monumentale. It is reached either by the *Corso del Sempione* (Pl. B, A, 1), 115 ft. wide, or by the *Corso al Cimitero di Musocco*, beginning at the Piazza S. Michele, to the W. of the Cimitero Monumentale.

Excursion from Milan to the Certosa di Pavia.

To visit the Certosa di Pavia we may use either the Railway to *Certosa*, on the Pavia-Voghera line, or the Pavia Steam Tramway as far as *Torre di Mangano*. The railway starts from the Central Station and takes 1/2-3/4 hr. (fares 3 fr. 20, 2 fr. 25, 1 fr. 45 c.; return-fares 4 fr. 75, 2 fr. 50, 1 fr. 60 c.). The tramway starts about every 2 hrs. from the Porto Ticinese (Pl. D, 8; electric tramway from the Piazza del Duomo, see p. 107) and takes 1 1/2 hr. (return-fares 2 fr. 40, 1 fr. 50 c., or, incl. omn. to the Certosa, 2 fr. 70, 1 fr. 80 c.; comp. below). The whole excursion takes 1/2 day.

The district traversed between Milan and Pavia consists of alternate stretches of rice-fields and underwood and offers little of interest. At (4 1/2 M.) *Rogoredo* the Railway diverges to the S. from the line to Piacenza (p. 315). — 5 1/2 M. *Chiaravalle Milanese*, with its Cistercian *Church, a fine brick edifice with a lofty domed tower, in the so-called Romanesque Transition style, dedicated in 1221, but partly modernised. The interior is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1465. — 9 1/2 M. *Locate;* 12 1/2 M. *Villamaggiore.*

17 1/2 M. *Stazione della Certosa* (Fratelli Rizzardi's Restaurant), whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the Certosa (walk of 1/4 hr.; also omn. from the station, 50 c.).

The Steam Tramway follows the highroad and passes *Binasco*, a small town with an ancient castle, in which, on Sept. 13th, 1418, the jealous Duke Filippo Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 43) to be put to death. The station of *Torre di Mangano* (Alb.-Ristorante Italia, clean, déj. 2 1/2, D. 4 fr., wine included; Alb. Certosa), on the Naviglio di Pavia, lies about 1/2 M. to the W. of the Certosa (omn. 30 c.).

Adjoining the Certosa is the *Hôt.-Restaur. Milano* (déj. 3 fr.).

The ***Certosa di Pavia**, or Carthusian monastery, the splendid memorial of the Milan dynasties, begun in 1396 by Gian Galeazzo Visconti (p. 105) in the Gothic style, from the plans of *Marco di Campione*, and suppressed under Emperor Joseph II. in 1782, was restored to its original destination in 1844 and presented to the Carthusians. Since the suppression of the Italian monasteries it has been maintained as a 'National Monument'. — A vestibule, embellished with sadly-damaged frescoes by *Bern. Luini* (SS. Sebastian and Christopher), leads to a large inner court, at the farther end of which rises the celebrated façade of the church.

The **Façade, begun in 1491 by *Giov. Ant. Amadeo* and finish-

ed (upper part) by *Dolcebuono* and *Cristofano Solari*, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well defined structural features it embraces a wonderful and judiciously distributed wealth of ornament (Burckhardt). Thirty of the most distinguished Lombard masters from the 15th to the 17th cent. had a share in its embellishment, the most eminent of whom are: the brothers *Cristofano* and *Antonio Montegazza*, *Giov. Ant. Amadeo*, and *Andr. Fusina* (15th cent.); *Giacomo della Porta*, *Agostino Busti*, surnamed *Il Bambaja*, and *Cristofano Solari*, surnamed *Il Gobbo* (16th cent.). The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo. Below the four magnificent windows is a row of angels' heads, and above them are niches with numerous statues. This is unquestionably the finest decorative work of the kind in N. Italy, although inferior to the façades of the cathedrals of Orvieto and Siena, especially as the upper part is wanting. The reliefs are on the whole superior to the statues.

An inspection of the *Interior, which is open from 8 to 5.30 in summer and from 9 to 4 in winter (closed on Sun. at 3), takes 1½-2 hrs. (adm. 1 fr., Sun. free; guide imperative, gratuities forbidden). — The beautiful and spacious building consists of a nave, supported by eight handsome pillars, with aisles and 14 chapels, large transepts with apsidal endings, and a long choir. The dome above the crossing was added in the Renaissance period. The whole is sumptuously and tastefully fitted up; the handsome coloured enrichments were probably designed by *Borgognone*. The fine mosaic pavement is modern. The transept and choir are separated from the rest of the church by a beautiful screen of iron and bronze. The chapels and altars are richly adorned with valuable columns and precious stones.

We begin in the Left Aisle. The 2nd Chapel once contained a picture by *Perugino* in six sections, of which the central part, above, representing *God the Father, alone remains, the other parts being now in France and England. Adjacent are the four great Church Fathers, by *Borgognone*. In the 6th Chapel: *Borgognone*, St. Ambrose with other saints. Left Transept: *Figures of Lodovico Moro and his wife Beatrice d'Este (d. 1497), from the demolished monument of the latter, one of the chief works of *Crist. Solari*, brought in 1564 from S. Maria delle Grazie in Milan (p. 127) and restored in 1891; handsome bronze candelabrum (16th cent.). — The Old Sacristy, to the left of the choir, has a fine marble portal with seven relief portraits of the Visconti and Sforza families; in the interior is a fine carved ivory altar-piece, in upwards of 60 sections, by *Leon. degli Embriachi* of Florence (16th cent.). — The Choir contains a fine marble altar with carving of the 16th cent.; beneath, in front, is a charming small relief-medallion of the Descent from the Cross, by *Crist. Solari*. The *Choir Stalls are adorned with inlaid figures of apostles and saints, from drawings by *Borgognone*. The handsome bronze candelabra on the marble altar-rail are by *Libero Fontana*. — The door to the right of the choir, handsomely framed in marble and with four relief-portraits of princesses of the Sforza family,

leads to the Lavacro, which contains a rich fountain and the Madonna and Child in fresco by *Bern. Luini*. To the right of the Lavacro is a small burial-place. — Right Transept: magnificent *Monument of Gian Galeazzo Visconti, begun about 1490 by *Giov. Cristoforo Romano* from the design of *Galeazzo Pellegrini*, but executed chiefly by *Antonio Amadeo* and *Giacomo della Porta* (before 1562). — The adjoining Sagrestia Nuova, or Oratorio, has a large altar-piece, an *Assumption by *A. Solario* (restored), a late work showing the influence of Leonardo (the apostles on the wings are specially fine). Over the door, Madonna enthroned, with two saints and angels, by *Bart. Montagna*; the side-pictures are by *Borgognone*.

The front part of the *Cloisters (Chiostro della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view from the front of the Refectory (W. side) of the side of the church and the right transept. — Around the Great Cloisters, farther back, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a small garden. — We now re-enter the church. Right Aisle. In the 2nd Chapel: *Guercino*, Madonna enthroned, with two saints (injured). 3rd Chapel: *Borgognone*, St. Sirus and four other saints. 4th Chapel: **Borgognone*, Crucifixion. 6th Chapel: good altar-piece in six sections by *Macrino d'Alba* (1496).

The round generally ends with a visit to the Distillery, in which the old liqueur (Chartreuse) is still prepared. — The Dome cannot be ascended without a special 'permesso', obtained at the prefecture in Pavia.

The battle of Pavia, at which Francis I. of France was taken prisoner by Lannoy, a general of Charles V., took place near the Certosa on 24th Feb., 1525.

Pavia, which lies 5 M. to the S. of the Certosa, and the railway thence to *Voghera* and *Genoa*, are described in R. 30.

20. From Milan to Como and Lecco.

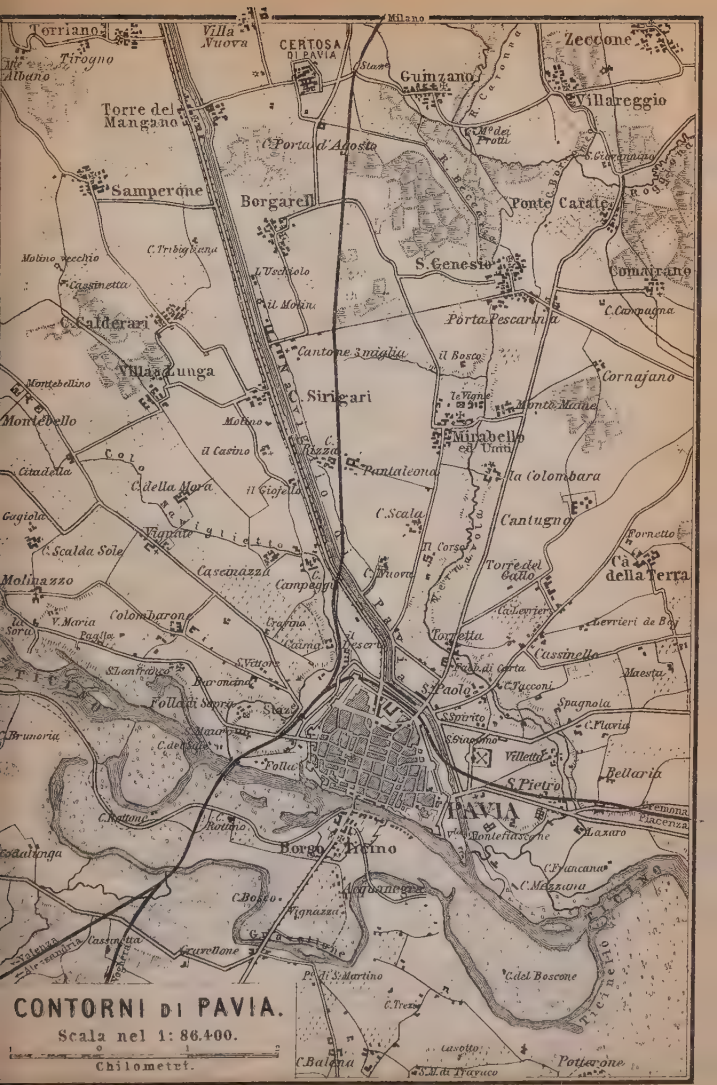
a. From Milan to Como viâ Saronno.

28½ M. Railway *(Ferrovie Nord)* in 1½-2¼ hrs. (fares 3 fr. 45, 2 fr. 20, 1 fr. 65 c.; return-fares, 5 fr., 3 fr. 20, 2 fr. 25 c.). — At both the station and the town office (p. 106) through and return tickets may be procured for Cernobbio, Cadenabbia, Bellagio, Menaggio, Bellano, and Colico.

As far as (3 M.) *Bovisa*, see p. 142. Farther on we enjoy a good view of the Mte. Rosa group, to the left. — 5 M. *Novate*; 6 M. *Bollate*; 9½ M. *Garbagnate*; 11 M. *Caronno*.

13½ M. **Saronno** (702 ft.; *Albergo Madonna; Leon d'Oro*), a large village on the *Lura*, with 5100 inhab., known in Italy for its excellent gingerbread (amaretti). — A quadruple avenue of plane trees leads W. from the station to the Santuario della Beata Vergine, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous baroque style. It contains a series of admirable *Frescoes.

The paintings in the interior of the dome represent a concert of angels, and are by *Gaudenzio Ferrari*. Round the drum are several wooden statues by *Andrea Fusina*. The frescoes immediately below the drum are by *Lanini*, those in the next section by *Cesare da Sesto* and *Bernard. Luini* (SS. Rochus and Sebastian). The remaining frescoes are all by Luini, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself,



CONTORNI DI PAVIA.

Scala nel 1: 86.400.

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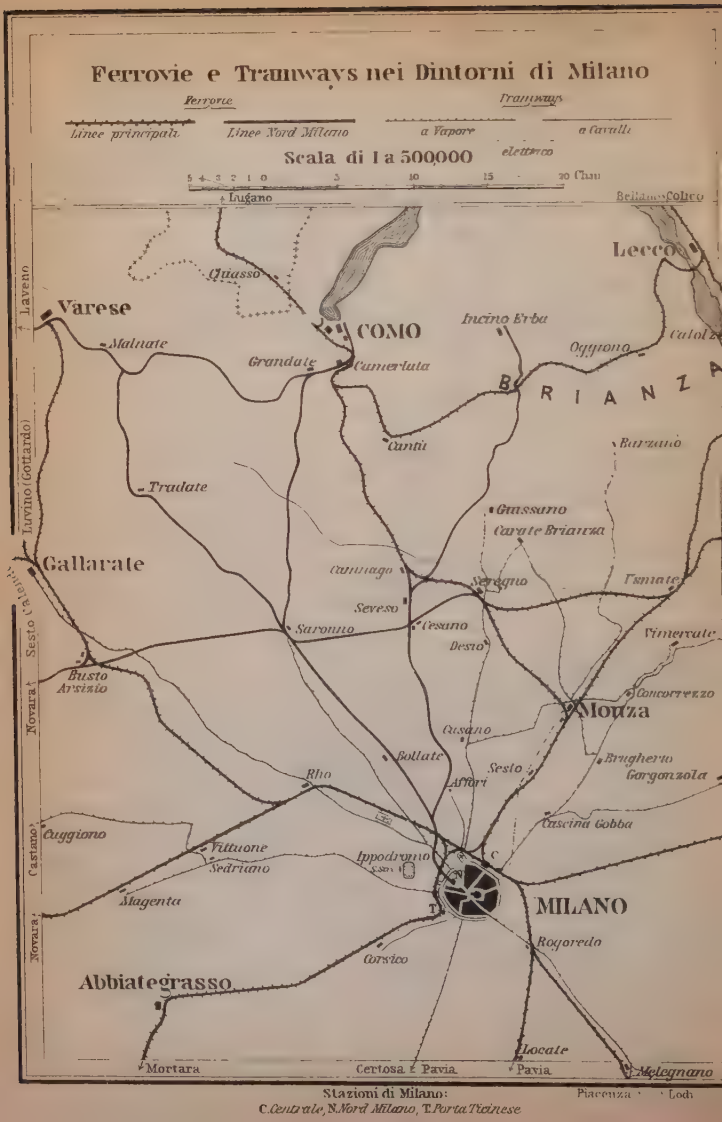

Stazioni di Milano:
C. Centrale, N. Nord Milano, T. Porta Ticinese

the *Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are Sibyls, Evangelists, and Church Fathers. A small apse built out from the choir contains paintings of *St. Apollonia to the right, and *St. Catharine to the left, each with an angel.

Saronno is a station on the line from *Novara to Seregno* (p. 61). — From Saronno to *Varese* and *Laveno*, see p. 157.

15½ M. *Rovello;* 19¼ M. *Lomazzo;* 21¼ M. *Cadorago;* 23 M. *Fino-Mornasco;* 23¾ M. *Portichetto;* 25½ M. *Grandate* (p. 140); 27½ M. *Camerlata* (p. 138), at the foot of a mountain-cone (1414 ft.), bearing the ruined *Castello Baradello*, once a residence of Frederick Barbarossa (p. 110). — 28 M. *Como Borghi;* 28½ M. *Como Lago*, the main station, on the bank of the lake (p. 139).

b. From Milan to Como and Lecco *(Colico)* viâ Monza.

From Milan to Como, 30 M., railway *(Rete Mediterranea)* in 1-1¾ hr. (fares 5 fr. 45, 3 fr. 80, 2 fr. 45 c.; express, 6 fr., 4 fr. 20 c.). Through and return tickets may be obtained at the Central Station of Milan and at the Agenzia Internazionale (p. 106) for Como, Tremezzo, Cadenabbia, Bellagio, Menaggio, and Colico. — From Milan to Lecco, 32 M., railway *(Rete Mediterranea)* in 1¼-2¼ hrs. (fares 5 fr. 80, 4 fr. 5, 2 fr. 60 c.); to Colico, 56 M., in 2½-4½ hrs. (fares 10 fr. 20, 7 fr. 15, 4 fr. 60 c.).

The line traverses a fertile plain, luxuriantly clothed with vine-yards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. — 4½ M. *Sesto San Giovanni*.

8 M. **Monza** (532 ft.; *Alb. del Castello e Falcone*, at the railway station; *Alb. San Filippo*, Via Italia 12) is a town on the *Lambro*, with 11,800 inhabitants. Leaving the station and following the Via Italia to the right, we pass the church of *Santa Maria in Istrada* (2nd on the right), with a Gothic brick façade of 1327, and soon reach the *Cathedral *(S. Giovanni)*, the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Marco da Campione* on the site of a church founded in 590 by the Lombard queen Theodolinda, and contains double aisles and transept, flanked with chapels on both sides. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

Interior. In the E. transept is a relief representing the coronation of Emp. Charles IV. (1355). — The chapel to the right of the choir, restored by *Beltrami* in 1890, contains the plain sarcophagus of Queen Theodolinda (beginning of 14th cent.) and frescoes of scenes from her life by *Zavattari* (1444). The celebrated Iron Crown, with which the German emperors were crowned as kings of Lombardy, is also preserved in this chapel. This venerable relic was used at the coronation of the Emp. Charles V. in 1530, of Napoleon in 1805, and of Emp. Ferdinand I. in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. From the time of Theodolinda onwards it was used as the royal crown of the Lombards. In its present form it is, perhaps, a work of the 12th century. In 1859 it was carried off by the Austrians, but after the peace of 1866 it was restored to its former repository, and until lately preserved in the crypt. (Fee for seeing the crown, 5 fr.) — The *Treasury (fee

1 fr., 5 fr. for a party) contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; two silver loaves, presented by Napoleon I. after his coronation; the cross which was placed on the breast of the Lombard kings at the moment of their coronation; a richly-adorned book-cover with an inscription of Theodolinda; reliquary, cross, and missals of Berengarius; goblet of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; fine diptychs of the 4-6th cent.; Gothic carvings in ivory; 'ampullæ' from the Roman catacombs (vessels with a dark-red deposit supposed to be the blood of martyrs); Byzantine pilgrim-flasks from Palestine; model of the iron crown. A cabinet outside the church contains the mummy of one of the Visconti, who died in 1413.

The handsome Gothic *Municipio*, or town-hall, also called *Palazzo Arengario*, dates from the 13th century. — The royal *Summer Palace*, built by Pietro Marino in 1777, lies to the N. of the town, in an extensive and beautiful park, traversed by the Lambro.

From Monza to Bergamo, steam-tramway in 2¼ hrs. (comp. p. 108). The chief intermediate station is **Trezzo sull' Adda** (615 ft.), with the picturesque ruins of a *Castle of the Visconti* (adm. 50 c.), in which Giov. Galeazzo (p. 105) confined his uncle Bernabò. A little below the castle, which is encircled by the Adda (p. 15), the tramway crosses the river by the **Ponte di Paderno*, a single bold iron archway, 275 ft. above the level of the water. Below the bridge the stream forms a series of rapids (*rápidi*). The *Martesana* (p. 121) diverges here, and its old sluices are said to have been constructed by Leonardo da Vinci. Adjacent is a dam, 150 yds. long, constructed by the Edison Co. in 1897 to conduct the water into the old canal, which has been considerably widened. Thence it is led over a weir and through a partly underground channel, 2 M. long, to the *Electric Works*, 90 ft. above the level of the Adda, which furnish the motive power (ca. 13,000 horse-power) for the tramways and lighting of (22 M.) Milan. — *Bergamo*, see p. 180.

Other tramways run from Monza to *Milan* (see p. 108) and to *Gorgonzola* (famous for its cheese), *Treviglio*, and *Caravaggio* (p. 177).

The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile *Brianza* (p. 142), with its numerous country-residences. The train passes through several tunnels. 11 M. *Lissone-Muggio*. To the right rises the long, indented Monte Resegone (p. 141), to the left of which are the Monte Grigna and the mountains reaching to the Splügen. — 12½ M. *Desio*. — 14½ M. **Seregno** (735 ft.), a town with 6100 inhab., is the junction of branch-lines to *Novara* (p. 61), and to (25 M.) *Bergamo* (in 1½ hr.), viâ Usmate-Carnate (p. 141) and Ponte S. Pietro (p. 185). — From (18 M.) *Camnago* a branch-line diverges to Seveso San Pietro (p. 142). 20½ M. *Carimate*; 21½ M. *Cantù-Asnago*; 24½ M. *Cucciago*; 27 M. *Albate-Camerlata* (p. 137). — 30 M. *Como* (*Stazione S. Giovanni*, see below).

Como. — **Arrival.** The *Stazione Como S. Giovanni* or *Mediterranea*, the principal station (St. Gotthard Railway), is ½ M. from the quay (omn. 30 c., included in through-tickets). — The *Stazione Como Lago* or *Ferrovie Nord* lies 200 yds. to the E. of the quay (branch-lines to Saronno and Milan, p. 136, and to Varese and Laveno, p. 157). — The *Stazione Como Borghi*, a third station, is of no importance to tourists.

Hotels (all in the Piazza Cavour, near the harbour). *Hôtel Volta (Pl. *v*), R., L., & A. 4-6, B. 1½, déj. 3, D. 5, pens. 7-10, omn. 1 fr., with café-restaurant; Gr.-Hôt. Plinius, new; *Italia (Pl. *i*), R., L., & A. 2-4,

B. 1½, déj. ½, D. 4, S. 3, pens. 7-9, omn. ¾ fr.; *Métropole & Suisse (Pl. s), German, R., L., & A. from 2½, B. 1½, déj. 3, D. 4, pens. from 7½-10, omn. 1 fr.; Hôtel-Pension Bellevue (Pl. b), R. from 1½, B. 1¼, déj. 2½, D. 3½ (both incl. wine), pens. 8-10, omn. ¾ fr., with café-restaurant, well spoken of. — *Trattoria Frasconi Confalonieri, at the corner of the Piazza Cavour; *Café-Restaurant Cavour*, in the Hôt. Métropole, Munich beer; *Caffè Plinio*, next the Hôt. Volta.

Lake Baths *(Bagni)* by the *Giardino Pubblico* (also warm and vapour baths). — Books, photographs, etc.: *Ostinelli*, Piazza del Duomo 8. — Post Office (Pl. p), Via Cinque Giornate, to the S.W. of the cathedral.

Cable Railway *(Funicolare)* from the *Borgo Sant' Agostino*, ¼ M. to the N. of Stazione Como Lago, to *Brunate* (p. 140); fares, up 1½, down 1½, up and down 2½ fr. — Omnibus to *Cernobbio* (p. 145), 30 c.

Como (705 ft.), the capital of a province and the see of a bishop, with 11,000 inhab. and large silk-factories, the birthplace of the elder and younger Pliny and of the electrician and philosopher Volta (1745-1826; whose *Statue* by P. Marchesi is in the Piazza Volta, near the quay), lies at the S.W. end of the Lake of Como, and is enclosed by an amphitheatre of mountains. It was the Roman *Comum*, and of some importance in the middle ages.

The *Cathedral, begun in the Gothic style in 1396, and altered in the Renaissance style by *Tommaso Rodari* (choir, transept, outside of nave) in 1486, is built entirely of marble, and is one of the best in N. Italy. The S. portal is by *Bramante* (1491); the dome is modern. The greater part of the sumptuous plastic ornamentation is by Rodari and other contemporary Lombard artists. Over the magnificent W. portal are reliefs (Adoration of the Magi) and statuettes (Mary with S. Abbondio, etc.). At the sides of the main entrance are statues of the elder and the younger Pliny, erected in 1498.

Interior. The gaudy vaulting, restored in 1838 at a cost of 600,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 134). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio; there are others to the right of the entrance and in the choir. — To the right of the entrance is the monument of *Cardinal Tolomeo Gallio*, a benefactor of the town, erected in 1861. Farther on, to the right, 2nd Altar, di S. Abbondio, with handsome wood-carving, and scenes from the life of the saint; adjoining (l.) the *Adoration of the Magi, by *Bern. Luini*, and (r.) the Flight into Egypt, by *Gaud. Ferrari*. Over the (3rd) altar of St. Jerome, a *Madonna by *B. Luini*. In the N. Transept, the Altare del Crocefisso of 1498. In the Choir, the Apostles, by *Pompeo Marchesi*. The Sacristy contains pictures by *Guido Reni*, *Paolo Veronese*, etc. In the Left Aisle, the altar of the Mater Dolorosa with an Entombment by *Tommaso Rodari* (1498). At the Altare di S. Giuseppe: l. *G. Ferrari*, Nuptials of the Virgin, in style resembling Raphael; r. *B. Luini*, Nativity; St. Joseph, a statue by *P. Marchesi*, and a bas-relief below, the last work of this master. By the third altar, the busts of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, Bishop of Como.

Adjoining the church is the *Broletto* (now a public office), constructed of alternate courses of different-coloured stones, and completed in 1215. Behind the cathedral is the *Theatre*, erected in 1813. In the Corso Vittorio Emanuele, which runs W. from the cathedral, is the rear of the Romanesque church of *S. Fedele*, with a fine semicircular apse. The chief façade of the church, in the Piazza del

Mercato, is as little worthy of attention as the completely spoiled interior. — The *Palazzo Giovio* contains the *Museo Civico*, opened in 1897 and containing Roman antiquities, arms, and coins. — The *Porta Torre*, now known as the *Porta Vittoria*, a massive five-storied structure, is also worthy of note. Outside the gate, in the Piazza Vittoria, is a bronze *Statue of Garibaldi*, by Vela.

On the promenade outside the town is the church of *Santissima Annunziata*, of the 17th cent., richly decorated with marble and gold; also known as the church *Del Crocefisso*, from a miraculous image. Farther on, on the slope of the mountain, is the fine old *Basilica Sant' Abbondio*, originally a Lombard structure of the 8th cent., rebuilt in the 11th cent., and restored in 1863-88. Beneath it the remains of a church of the 5th cent. have been found.

Excursions. The *Castello Baradello* (p. 137), reached by a tolerable footpath in 1½ hr., is an excellent point of view. — On the W. bank of the lake, on the beautiful road to (2½ M.) *Cernobbio* (p. 145), just beyond the *Borgo San Giorgio* or N.W. suburb of Como, lies the **Villa l'Olmo* (Duca Visconti-Modrone), the largest on the lake, with fine rooms and a charming garden (visitors admitted). — Another fine road, traversing the *Borgo Sant' Agostino*, leads along the E. bank of the lake and then, on the hillside, high above the lake, to *Blevio* and (5 M.) *Torno* (p. 145). — A Cable Railway (⅔ M. long; its steepest gradient 55:100; fares, see p. 139), passing under the garden of the *Villa Pertusati* by a tunnel 125 yds. long, leads from the N. end of the Borgo S. Agostino to (20 min.) **Brunate** (2350 ft.; **Grand Hôtel*, with steam heating, electric light, and view-terrace; *Bellavista*, R., L., & A. from 4, B. 1½, déj. 3, D 5, pens. from 9 fr.), which commands a superb *View of the plain of Lombardy as far as Milan, and of the Alps to Mte. Rosa.

From Como to Bellagio viâ Erba, about 26 M., one-horse carriage in 5-6 hrs. (25 fr., with fee of 3 fr.). The road, which will also repay the pedestrian, passes *Camnago Volta* (a little to the N. of the road; with the tomb of Volta), *Cassano*, and *Albesio*, and affords views of the *Brianza*, the *Montorfano*, several small lakes, and the *Pian d'Erba*, dominated on the E. by the *Corni di Canzo* (4510 ft.) and the *Resegone* (p. 141). — 11 M. *Erba*, and thence to *Bellagio*, see p. 142.

From Como to Lecco, 26 M., railway (*Rete Mediterranea*) in 1½-2 hrs. (4 fr. 75, 3 fr. 35, 2 fr. 15 c.). — 3 M. *Albate-Camerlata*, see p. 138; 5 M. *Albate-Trecallo*; 7½ M. *Cantù*; 10 M. *Brenna-Alzate*, between the villages of these names; 11 M. *Anzano del Parco*. To the left lies the *Lago d'Alserio*. — 13½ M. *Merone-Pontenuovo*, the junction of the Milan and Erba line (p. 142). — 15 M. *Mojana*; 15¾ M. *Casletto-Rogeno*, on the S. bank of the *Lago di Pusiano*; 17 M. *Molteno*; 18½ M. *Oggiono*, at the S. end of the *Lago d'Annone*. The train then runs along the E. bank of this lake. — 22 M. *Sala al Barro*, the starting-point for an ascent of ***Mte. Barro** (3150 ft.). A good bridle-path (horse 3½ fr., incl. fee) ascends to the (2 hrs.) **Alb di Monte Barro* (2790 ft.), a quiet resort with a large garden, whence a walk of ½ hr. brings us to the top. The magnificent view embraces the Brianza, the Lake of Lecco (p. 148), the Val Sassina, and its mountains. The descent may be pleasantly made to (1½ hr.) *Malgrate* (p. 141), passing a finely situated pilgrimage-church. — The Lago d'Annone is connected with the Lake of Lecco by the *Ritorto*, the course of which we follow beyond (22½ M.) *Civate*. The Mte. Resegone (p. 141) is prominent to the E. — 23½ M. *Valmadrera*. The train then penetrates a tunnel, crosses the wide Adda by a new bridge, and reaches (26 M.) *Lecco* (p. 141).

From Como viâ Varese to Laveno, on the Lago Maggiore, 32 M., railway (*Ferrovie Nord*) in 2-3¼ hrs. (fares 4 fr. 50, 3 fr. 85, 2 fr. 70 c.); to *Varese*, 18 M., in 1-1½ hr. (fares 3 fr. 10, 2 fr. 20, 1 fr. 55 c.). — As far as (4½ M.) *Grandate*, see p. 137. Our line runs to the S.W. to (5½ M.) *Ci-*

Capriccio
Via Granello
P.di Geno
Via Frascia
Ost. dei Piani
562
651
Carmussino
Via S.Pietro
LAGO
DI
COMO
Nosetta
BRUNATE
Staz.
C.Valeria
Via l'Olmo
C.Carescione
Funic.o Vale
Grand Hotel
Via Adelaide
C.Valle
S.Giorgio
S.Agostino
C.Torchiazzo
Camatta
Bagni
200
Porto
Staz. di Como L.go (Per Nord)
Via Vessi
Via Vico
Via Cavour
S.Donato
Via Duomo
Teatro
S.Giuliano
Crotto
Via Vitt.
Camporino
COMO
S.Croce
Monticucco
Cal Torchio
Galbiga
Via Garibaldi
Garzola
Staz. di
Como S.Giovanni
(Mediterranea)
Via all'Olmo
Via Volta
Via Agata
C.Nuova
C.Scon
535
M.della Croce
Via Vittoria
S.Martino
Staz. di
Como Borghi
632
C.Roneco
Rondineto
527
Via Bianchi
Rienza
Croce S.Eutichio
S.Bartolomeo
S.Abbondio
S.Chiara
Cas.o Bertadello
Maricomio
Grotta
454
S.Fermo Milano

vello, crosses the *Lura* at (7 M.) *Lurate-Caccivo*, and then ascends to the N.W. through a fertile region, passing many country-houses. 10 M. *Olgiate* (1330 ft.). Beyond a tunnel we reach (12 M.) *Solbiate* (1460 ft.), the highest point of the line. 15 M. *Malnate* (p. 158), the junction of the Milan-Saronno-Varese line. — 18 M. *Varese*, and thence to (32 M.) *Laveno*, see p. 158.

From Como to *Monte Generoso* and *Lugano*, see pp. 14-12.

The Railway from Monza to Lecco skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 142), studded with numerous villas of the wealthy Milanese. — 12½ M. *Arcore* (630 ft.). — From (15½ M.) *Usmate-Carnate*, also a station on the line from *Seregno* to *Ponte S. Pietro* and *Bergamo* (p. 138), an omnibus runs in ¾ hr. to *Monticello* (1330 ft.; Alb. Monticello), a summer-resort a little to the N.W. — From (19 M.) *Cernusco-Merate* a pleasant excursion may be taken to the lofty *Montevecchia* (1572 ft.), situated towards the N.W. (1½ hr.; the church of Montevecchia commands an excellent view of the Lombard plain, Milan, Cremona, Novara, and part of the Brianza, etc.; good wine, but a poor inn; pleasant return route by Missaglia, with a guide, 1¼ hr.; thence by carriage to Merate; fine views). The village of *Merate* (945 ft.; Albergo del Sole), 1 M. from the station, was formerly fortified; pretty villas. — 21 M. *Olgiate-Molgora*. Beyond a tunnel a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river by an iron bridge, and joins the Lecco and Bergamo line (p. 185) at (27½ M.) *Calolzio*. — 30 M. *Maggianico*, with a prettily situated hydropathic establishment.

32 M. **Lecco.** — Albergo-Ristorante Mazzoleni, at the pier, 1½ fr., well spoken of; *Croce di Malta & Italia; Corona, unpretending. — *Rail. Restaurant*, clean. — Omn. between the station and the pier 50 c.

Lecco is an industrial town with 6100 inhab. and silk, cotton, and iron manufactories, at the foot of *Mte. Resegane* (6160 ft.) and at the S. end of the *Lake of Lecco* or E. arm of the Lake of Como (p. 148), from which the *Adda* here emerges. Statues of *Garibaldi* and *Alessandro Manzoni* (b. in Milan 1785, d. 1873), the poet and head of the romantic school, both by Confalonieri, were erected in the piazza in 1884 and 1891. The pedestal of the latter is decorated with reliefs from Manzoni's 'I Promessi Sposi'. Pleasant walks lead to the hill of *S. Gerolamo*, with a pilgrimage-church and a ruined castle (¾ hr.), etc. The *Ponte Grande*, a stone bridge of ten arches, constructed in 1335 by Azzone Visconti, leads S. from Lecco to *Pescate*, where the road divides: the right branch, passing the village of *Malgrate* (with many silk-factories) to the W. of Lecco, leads to Como (p. 138), the left to the S. to Milan.

Ascent of the **Monte Barro* from Malgrate (2½ hrs.), see p. 140. It is preferable to drive from Lecco by a beautiful road (carr. 5, with two horses 10 fr.) to *Galbiate*, and walk or ride thence to the top.

Below Lecco the Adda expands into the *Lago di Garlate*, and further down, into the small *Lago d'Olginate*.

The Railway from Lecco to Colico has little interest for tourists, but furnishes the shortest route between Milan and *Chiavenna (Splügen;* R. 4) and the *Val Tellina* (p. 151). It runs along the E. bank of the lake, passing through tunnels and over viaducts. 6 M. *Mandello-Tonzanico* (p. 148); 10 M. *Lierna* (p. 148); 14 M. *Perledo-Varenna* (p. 148); 15½ M. *Bellano* (p. 149); 18½ M. *Dervio* (p. 150). — 24 M. *Colico*, see p. 150.

Steamer from Lecco to *Bellagio (Como)*, see p. 144. — Railway to *Bergamo*, see p. 180.

21. From Milan to Bellagio. The Brianza.

Railway (*Ferrovie Nord*) from Milan to (27½ M.) *Incino-Erba* (starting from the Stazione Ferrovie Nord, p. 105) in 1½-2¼ hrs. (fares 4 fr. 25, 2 fr. 50, 1 fr. 60 c.; return-tickets 6 fr. 80 c., 4 fr., 2 fr. 70 c.). — Highroad from Erba to (19 M.) Bellagio.

Brianza is the name of the undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Seveso* and the *Adda*, and stretching to the N. to the triangular peninsula which divides the Como and Lecco lakes (comp. p. 142). The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry-plantations. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Alserio*, *Segrino*, and *Montorfano*).

The Railway from Milan to Incino-Erba traverses a well cultivated and well watered plain. As far as (3 M.) *Bovisa* it coincides with the line to Saronno (p. 136). 4½ M. *Affori;* 5 M. *Bruzzano;* 5½ M. *Cormanno*. The train now crosses the small *Seveso*. 6 M. *Cusano;* 7½ M. *Paderno Dugnano;* 9 M. *Palazzolo*. Beyond (10 M.) *Varedo* the train again crosses the Seveso and reaches (11 M.) *Bovisio*. 12 M. *Cesano-Maderno*. From (14 M.) *Seveso S. Pietro* a branch-line diverges to (1¼ M.) *Camnago* (p. 138), a station on the Monza-Como railway, which our line crosses near (15M.) *Meda*. 16 M. *Cabiate* (777 ft.); 17⅓ M. *Mariano-Comense*. Near (18½ M.) *Carugo-Giussano* the country becomes hilly. 20 M. *Arosio*, pleasantly situated amid vine-clad hills, some of which are crowned with villages and country-houses. — 21½ M. *Inverigo* (1150 ft.), a pretty village, in the valley of the *Lambro*. On an eminence rises the **Rotonda*, one of the finest villas in the Brianza, with a park and admirably-kept garden, and commanding an extensive view. The *Villa Crivelli* is famous for its cypresses. — The train now ascends the valley of the Lambro. 23 M. *Lambrugo* (950 ft.); 25½ M. *Merone-Pontenuovo*, the junction of the Lecco and Como line (p. 140). The *Lago d'Alserio* is passed on the left and the *Lago di Pusiano* on the right. The train enters the charming plain of Erba *(Pian d'Erba)*.

27½ M. *Incino-Erba*, the station for the village of Incino and the small town of Erba. *Incino*, the ancient *Liciniforum*, is mentioned by Pliny along with Bergamo and Como; it contains a lofty Lombard campanile. **Erba** (1055 ft.; *Albergo*) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza. — From Erba to *Como*, see p. 140.

From Erba to Bellagio, about 19 M.; a highly interesting excursion. — Beyond Erba we cross the *Lambro*, which has here been canalized and is conducted into the *Lago di Pusiano*, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past *Longone* on the W. bank of the narrow *Lago del Segrino*, to —

6 M. **Canzo** (1270 ft.; *Croce di Malta*), which is almost contiguous to (1¼ M.) *Asso* (1394 ft.), the two numbering together 2700 inhabitants. At the entrance of Asso is a large silk-manufactory *(Casa Versa)*.

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the Vall' Assina, the slopes of which are well wooded; it passes through (2 M.) *Lasnigo*, (2 M.) *Barni* (2083 ft.), and *Magreglio* (2415 ft.), where it becomes steeper; first view of both arms of the Lake of Como from the eminence near the (1 M.) *Chapel*.

Delightful survey of the entire E. arm to Lecco and far beyond, after passing the first church of (1¼ M.) **Civenna** (2045 ft.; **Bellevue*, open from April to Oct., with beautiful view; *Angelo*, R. 1 fr., unpretending), with its graceful tower. The road now runs for 2¼ M. along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenabbia, the E. arm (Lake of Lecco), a large portion of the road and railway on the E. bank, the former supported by masonry and embankments, and finally of the entire lake from the promontory of Bellagio to Domaso (p. 150), and far below the park of the Villa Serbelloni (p. 147).

The road winds downwards for about 3 M., finally passing the *Villa Giulia* (p. 147) and the churchyard of Bellagio. From Civenna to the hotels at *Bellagio* on the lake (p. 146), 2 hrs.' walk.

A longer route, which will reward the pedestrian, is by the **Monte S. Primo* (p. 148). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over débris).

22. Lake of Como.

Plan of Excursion. The Lakes of Como and Lugano (p. 153) and the Lago Maggiore (R. 28) may be visited from Milan most expeditiously as follows: by the St. Gotthard line or the Saronno-Como railway in 1¼-1¾ hr. to *Como* (Cathedral); proceed by steamboat in the afternoon in 1½-2 hrs. to *Cadenabbia* or *Bellagio*, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit Villa Carlotta and Villa Serbelloni; by steamboat in ¼ hr., or by rowing-boat, to *Menaggio;* thence by railway in 1 hr. to *Porlezza*, in time for the steamboat which starts for *Lugano* (p. 153), arriving early enough to leave time for the ascent of Monte S. Salvatore. From Lugano by steamboat in 1½ hr. to *Ponte Tresa* and thence by steam-tramway in ¾ hr. to *Luino;* steamboat from Luino in 2-3¼ hrs. to the *Borromean Islands*. From the islands we may proceed in 1¼-1½ hr. to *Arona* and return by railway to Milan (1¾-2¼ hrs.; R. 26), or we may return by

steamer to (3/4-1 1/2 hr.) *Laveno* and go on thence by the N. railway viâ *Varese* to (2-3 hrs) Milan (R. 25). — The CIRCULAR TOUR TICKETS (see p. xvii) issued for this excursion are economical and convenient. Tour No. 8 of the Rete Mediterranea (1st class 27 fr. 70, 2nd cl. 21 fr. 10 c.) and No. 1 of the Ferrovie Nord (20 fr. 50, 16 fr. 15 c.) follow substantially the above indicated routes. — The RETURN TICKETS issued by both railway-systems for Bellagio, Cadenabbia, and Menaggio (Rete Med., 10 fr. 50 8 fr. 55 c.; Ferr. Nord, 9 fr. 55, 7 fr. 85, 4 fr. 75 c.) and those issued by the Ferr. Nord for Colico (12 fr. 50, 10 fr. 70, 6 fr. 40 c.) are valid for eight days and allow the steamboat journey to be broken at four points.

Steamboat thrice daily from Como to Colico in 4-5 hrs. (fares 4 fr. 70, 2 fr. 60 c.); five times daily from Como to Bellagio, eight times to Torriggia; thrice daily from Como to Lecco in 2 3/4-4 1/4 hrs.; thrice daily from Lecco to Colico in 3 1/4-3 3/4 hrs. The tickets are issued on board the steamers (also tickets for the railways in connection and the Swiss diligences). Embarkation and landing free (the tickets have a coupon which is given to the boatman). Those who embark at intermediate stations must procure a check at the pier to be given up when the tickets are taken on board. The advertised hours are not rigidly adhered to. Some of the boats are handsome saloon-steamers, with good restaurants on board. — In the following description the stations at which there is a pier are indicated by 'P', the small-boat stations by 'B', and the railway-stations (comp. p. 142) by 'R'.

Rowing Boats (*barca*, pl. *barche*). First hour 1 1/2 fr., each additional hour 1 fr. for each rower. From Bellagio to Cadenabbia and back (or vice versâ), each rower 2 1/2 fr.; Bellagio to Tremezzo, Bellagio to Menaggio, and Bellagio to Varenna also 2 1/2 fr. each rower; Bellagio to Villa Melzi, Villa Carlotta, and back, each rower 3 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno!' When travellers are not numerous, the boatmen readily reduce their demands. The following phrases may be found useful: *Quanto volete per una corsa d'un ora (di due ore)? Siamo due (tre, quattro) persone. E troppo, vi daro un franco* (*due franchi*, etc.). In addition to the fare, it is usual to give a '*mancia*' or '*buonamano*' of 1/2 fr. or 1 fr. according to the length of the excursion.

The ***Lake of Como** (650 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. ii. 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M.; greatest width, between Menaggio and Varenna, nearly 2 1/2 M.; greatest depth 1340 ft.; total area 60 sq. M. At Bellagio (p. 146) the lake divides into two branches, called respectively the *Lakes of Como* (W.) and *Lecco* (E.). The *Adda* (p. 141) enters at the upper extremity and makes its egress near Lecco. The W. arm has no outlet. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive. The variegated hues of the oleanders are also striking. The laurel grows wild here. The mountains rise to a height of 7000 ft. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive wood are made at Bellagio. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

LAGO DI COMO
LAGO DI LECCO
Bellagio
Fiumelatte
Lecco
COMO
Como
Varese
Milano
Monza
Erba
Cantù
Canzo
Asso
Cesana
Limonta
Cernobbio
Torno
Cadenabbia
Menaggio
Varenna
Lierna
Mandello
Abbadia
Oggiono
Lomagna
Olgiate
Barzanò
Missaglia
Merate
Lissone
Seregno
Desio
Cinisello
Sesto S. Giovanni
Gorgonzola
Melzo
Cassano
Treviglio
Caravaggio
Vaprio
Gorgonzola
Pioltello
Rozzano
Corsico
Buccinasco
Binasco
Abbiategrasso
Magenta
Legnano
Busto Arsizio
Gallarate
Saronno
Rho
Arese
Lainate
Garbagnate
Cesano Maderno
Seveso
Meda
Cabiate
Carugo
Inverigo
Erba
Incino
Canzo
Asso
Civate
Galbiate
Oggiono
Valmadrera
Malgrate
Lecco
Pescate
Olginate
Calolziocorte
Brivio
Vercurago
Paderno
Robbiate
Verderio
Cernusco
Vimercate
Agrate
Carnate
Usmate
Velate
Concorezzo
Monza
Brugherio
Sesto S. Giovanni
Cinisello
Paderno Dugnano
Bollate
Novate
Arese
Garbagnate
Rho
Pero
Lainate
Vanzaghello
Magenta
Corbetta
Abbiategrasso
Cassinetta
Vigevano
Mortara
Garlasco
Gambolò
Vigevano
Lomellina
Pavese
Oltrepò
Lodi
Codogno
Casalpusterlengo
Melegnano
San Donato
San Giuliano
Peschiera
Rivoltella
Desenzano
Sirmione
Lonato
Castiglione
Solferino
Guidizzolo
Medole
Castel Goffredo
Asola
Mariana
Goito
Mantova
Virgilio
Roverbella
Marmirolo
Curtatone
Bozzolo
Casalmaggiore
Viadana
Sabbioneta
Suzzara
Guastalla
Reggiolo
Novellara
Correggio
Rio Saliceto
Scandiano
Sassuolo
Modena
Carpi
Mirandola
Finale Emilia
Cento
Pieve di Cento
Bondeno
Ferrara
Argenta
Portomaggiore
Comacchio
Ostellato
Mesola
Goro
Codigoro
Massafiscaglia
Migliarino
Ostellato
Portomaggiore
Argenta
Voghiera
Ferrara
Cento
Pieve di Cento
Crevalcore
San Giovanni in Persiceto
Sala Bolognese
Anzola dell'Emilia
Calderara di Reno
Casalecchio di Reno
Zola Predosa
Monte San Pietro
Castello di Serravalle
Monteveglio
Valsamoggia
Savigno
Castello di Serravalle
Vergato
Grizzana Morandi
Monzuno
Loiano
Monghidoro
Pianoro
Ozzano dell'Emilia
Castenaso
Budrio
Molinella
Medicina
Castel San Pietro Terme
Dozza
Imola
Mordano
Bubano
Castel Bolognese
Riolo Terme
Casola Valsenio
Brisighella
Fognano
Tredozio
Modigliana
Dovadola
Rocca San Casciano
Portico e San Benedetto
Santa Sofia
Premilcuore
Galeata
Meldola
Forlimpopoli
Bertinoro
Cesena
Gambettola
Gatteo
Savignano sul Rubicone
San Mauro Pascoli
Gatteo a Mare
Cesenatico
Bellaria Igea Marina
Rimini
Riccione
Misano Adriatico
Cattolica
Gabicce Mare
Pesaro
Fano
Mondolfo
Marotta
Senigallia
Arcevia
Sassoferrato
Genga
Fabriano
Cerreto d'Esi
Serra San Quirico
Jesi
Monsano
Castelplanio
Maiolati Spontini
Cupramontana
Staffolo
Rosora
Castelbellino
Monte San Vito
Chiaravalle
Falconara Marittima
Ancona
Sirolo
Numana
Camerano
Loreto
Recanati
Porto Recanati
Potenza Picena
Civitanova Marche
Montecosaro
Morrovalle
Macerata
Tolentino
Pollenza
Corridonia
Treia
Cingoli
Apiro
Matelica
Esanatoglia
Gagliole
Pioraco
Castelraimondo
Camerino
Muccia
Pieve Torina
Visso
Ussita
Castelsantangelo sul Nera
Norcia
Preci
Cascia
Monteleone di Spoleto
Sant'Anatolia di Narco
Scheggino
Cerreto di Spoleto
Vallo di Nera
Spoleto
Campello sul Clitunno
Trevi
Montefalco
Bevagna
Gualdo Cattaneo
Foligno
Nocera Umbra
Gualdo Tadino
Fabriano
Sassoferrato
Arcevia
Pergola
Fossombrone
Urbino
Sant'Angelo in Vado
Mercatello sul Metauro
Borgo Pace
Sestino
Badia Tedalda
Pieve Santo Stefano
Anghiari
Sansepolcro
Città di Castello
Umbertide
Gubbio
Scheggia e Pascelupo
Costacciaro
Sigillo
Fossato di Vico
Gualdo Tadino
Nocera Umbra
Foligno
Spello
Assisi
Bastia Umbra
Perugia
Corciano
Torgiano
Deruta
Marsciano
Collazzone
Todi
Massa Martana
Giano dell'Umbria
Bevagna
Montefalco
Castel Ritaldi
Spoleto
Campello sul Clitunno
Trevi
Norcia
Cascia
Monteleone di Spoleto
Sant'Anatolia di Narco
Scheggino
Cerreto di Spoleto
Vallo di Nera
Piedimonte
Ussita
Visso
Pieve Torina
Muccia
Camerino
Castelraimondo
Gagliole
Pioraco
Esanatoglia
Matelica
Cingoli
Apiro
Treia
Corridonia
Pollenza
Tolentino
Macerata
Morrovalle
Montecosaro
Civitanova Marche
Potenza Picena
Porto Recanati
Recanati
Loreto
Camerano
Sirolo
Numana
Ancona
Falconara Marittima
Chiaravalle
Monte San Vito
Castelbellino
Rosora
Staffolo
Cupramontana
Maiolati Spontini
Monsano
Jesi
Serra San Quirico
Cerreto d'Esi
Fabriano
Genga
Sassoferrato
Arcevia
Senigallia
Marotta
Mondolfo
Fano
Pesaro
Gabicce Mare
Cattolica
Misano Adriatico
Riccione
Rimini
Bellaria Igea Marina
Cesenatico
San Mauro Pascoli
Gatteo a Mare
Gatteo
Savignano sul Rubicone
Gambettola
Cesena
Bertinoro
Forlimpopoli
Meldola
Galeata
Premilcuore
Santa Sofia
Portico e San Benedetto
Rocca San Casciano
Dovadola
Modigliana
Tredozio
Fognano
Brisighella
Riolo Terme
Casola Valsenio
Castel Bolognese
Mordano
Bubano
Imola
Dozza
Castel San Pietro Terme
Medicina
Molinella
Budrio
Castenaso
Ozzano dell'Emilia
Pianoro
Monghidoro
Loiano
Monzuno
Savigno
Vergato
Grizzana Morandi
Castello di Serravalle
Monteveglio
Valsamoggia
Monte San Pietro
Zola Predosa
Casalecchio di Reno
Calderara di Reno
Anzola dell'Emilia
Sala Bolognese
San Giovanni in Persiceto
Crevalcore
Sansepolcro
Città di Castello
Umbertide
Gubbio
Scheggia e Pascelupo
Costacciaro
Sigillo
Fossato di Vico
Gualdo Tadino
Nocera Umbra
Foligno
Spello
Assisi
Bastia Umbra
Perugia
Corciano
Torgiano
Deruta
Marsciano
Collazzone
Todi
Massa Martana
Giano dell'Umbria
Bevagna
Montefalco
Castel Ritaldi
Spoleto
Campello sul Clitunno
Trevi
Norcia
Cascia
Monteleone di Spoleto
Sant'Anatolia di Narco
Scheggino
Cerreto di Spoleto
Vallo di Nera
Piedimonte
Ussita
Visso
Pieve Torina
Muccia
Camerino
Castelraimondo
Gagliole
Pioraco
Esanatoglia
Matelica
Cingoli
Apiro
Treia
Corridonia
Pollenza
Tolentino
Macerata
Morrovalle
Montecosaro
Civitanova Marche
Potenza Picena
Porto Recanati
Recanati
Loreto
Camerano
Sirolo
Numana
Ancona
Falconara Marittima
Chiaravalle
Monte San Vito
Castelbellino
Rosora
Staffolo
Cupramontana
Maiolati Spontini
Monsano
Jesi
Serra San Quirico
Cerreto d'Esi
Fabriano
Genga
Sassoferrato
Arcevia
Senigallia
Marotta
Mondolfo
Fano
Pesaro
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Imola
Dozza
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Pianoro
Monghidoro
Loiano
Monzuno
Savigno
Vergato
Grizzana Morandi
Castello di Serravalle
Monteveglio
Valsamoggia
Monte San Pietro
Zola Predosa
Casalecchio di Reno
Calderara di Reno
Anzola dell'Emilia
Sala Bolognese
San Giovanni in Persiceto
Crevalcore

BELLINZONA
Roveredo
Arbedo
Claro
Gudo
Cadenazzo
Robasacco
Camorino
Pianezzo
Gnosca
Carasso
Sementina
Daro
Lumino
Giubiasco
Ravecchia
Monte Cenere
Isone
Medeglia
Camignolo
Sigirino
Biasca
Lavorgo
Faido
Giornico
Personico
Osogna
Claro
Cresciano
Arbedo
Castione
Gorduno
Preonzo
Moleno
Monte Carasso
Monte Ceneri
Monte Tamaro
Monte Generoso
Monte Boglia
Monte Lema
Monte Camoghè
Monte Gambarogno
Monte Madone
Monte Grumo
Monte Giubiasco
Monte Cavaldressa
Monte Digerio
Monte Pianezzo
Monte Carmena
Monte Carasso
Monte Sementina
Monte Gudo
Monte Cucco
Monte Spalone
Monte Campolungo
Monte Cardinello
Monte Crocione
Monte Tarnolgia
Monte Garbella
Monte Torrazza
Monte Piottino
Monte Prosito
Monte Ruscada
Monte Corbella
Monte Lavizzara
Monte Marcio
Monte Lirasco
Monte Leggia
Monte Barro
Monte Pedrinate
Monte Pedrinate
Monte Arbostora
Monte Pianezzo
Monte Carmena
Monte Arbostora
Monte Cenere

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view.

Lake of Como.

W. Bank.

Borgo S. Giorgio and **Villa l'Olmo*, see p. 140.

Villa Tavernola, beyond the mouth of the *Breggia*. *Villa Gonzalez*; *Villa Cima*, in a beautiful park.

Cernobbio (P). — *Grand Hôtel Villa d'Este et Reine d'Angleterre, R., L., & A. 4-7, B. 1½, déj. 3, D. 5, omn. 1 (to Chiasso 3), pens. 8-12 fr., with pleasant grounds, frequented by English and Americans (Engl. Church Serv. on Sun.); Hôt. Cernobbio et de la Reine Olga, R., L., & A. 2-3, B. 1¼, déj. 2½, D. (with wine) 3½, pens. 6-8, omn. 1 fr., well spoken of; *Alb. Milano, Italian. — *Omnibus* to Como, see p. 139.

Cernobbio, a considerable village, 2½ M. to the E. of Chiasso (p. 14), is surrounded by handsome villas: *Belinzaghi*, *Baroggi*, and others. High above lies the church of *Rovenna*.

The **Monte Bisbino** (4390 ft.), with a pilgrimage-church and a fine view, is easily ascended in 3 hrs. from Cernobbio or Brienno (p. 146).

Villa Volpi, on a promontory extending far into the lake.

Moltrasio (P; Alb. Caramazza), in a beautiful situation, with the large *Palazzo Passalacqua*, rising above its terraced garden.

Urio (B); then *Carate* (P; Hôt.-Pens. Lario), *Laglio*, and *Germanello*, all with attractive villas. On the bank of the lake is a lofty pyramid erected to the memory of Dr. Frank, a professor of Pavia (d. 1851), with money left by him for the purpose.

Torriggia (P; Ristor. Casarico); on the promontory the *Villa Elisa*.

E. Bank.

Borgo S. Agostino and *Brunate*, see p. 140. — Behind these rises the *Monte San Maurizio*.

Blevio (B), with the villas *Mylius* and *Ricordi*, and, beyond the *Punta di Geno*, the villas *Ratazzi*, *Cornaggia*, etc. *Villa Taglioni*, formerly the property of the famous danseuse Marie Taglioni (d. 1884); *Villa Ferranti*, once the residence of the celebrated singer *Pasta* (d. 1865); *Villa Taverna*.

Torno (P; *Alb. Bella Venezia*) has a pretty church and is surrounded by villas.

Road hence to *Como*, see p. 140.

Villa Pliniana, in the bay of *Molina*, at the entrance of a narrow gorge, erected in 1570 by Count Anguissola, is now the property of the Marchesa Trotti. It derives its name of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned both by the younger and the older Pliny. The passages are inscribed on the walls of the court.

W. Bank.

Brienno (B), embosomed in laurels.

Argegno (P; Grand Hôtel Belvedere), at the mouth of the fertile *Intelvi Valley*.

A carriage-road leads hence viâ *Castiglione d'Intelvi* and *S. Fedele d'Intelvi* (2520 ft.; Alb. S. Rocco) to *Lanzo d'Intelvi* (p. 153).

Colonno (B); then *Sala* (B), with the small island of *Comacina*, frequently mentioned in the annals of mediæval warfare, now occupied by a small church of *S. Giovanni*.

Monte Legnone and *Monte Legnoncino* (p. 150) are distinctly visible towards the N.E.

Campo, charmingly situated; then the promontory of *Lavedo*, which here projects far into the lake. On its extremity (3/4 M. from Campo or Lenno) glitters the *Villa Arconati*, with its colonnade (visitors admitted; fine view).

In the bay lie *Lenno* (B; Ristor. Brentani), with an old octagonal baptistry, and *Azzano* (B). On the slope above, *Mezzegra*.

Tremezzo (P; **Hôt.-Pens. Bazzoni*, R., L., & A. 3 1/2, déj. 2, D. 3 fr.; *Hôt.-Pens. Belvedere*, pens. from 6 fr., well spoken of), practically forming one place with Cadenabbia (see below). The *Tremezzina* is a beautiful district justly called the garden of Lombardy.

Interesting excursion (there and back, 3-4 hrs.) by *Lenno* (see above) to **Santa Maria del Soccorso* (1375 ft.), a pilgrimage-church with beautiful view (the sacristan sells refreshments); return by Mezzegra.

Cadenabbia. — *Bellevue, adjoining the Villa Carlotta, with shady grounds on the lake, pens. 11-16 fr. (closed Dec. to Feb.); *Belle-Ile, R.,

E. Bank.

Riva di Palanzo (P) and *Pognana* (B); then *Quarsano* and *Careno*.

Nesso (B), at the mouth of the *Val di Nesso*, which ascends to the *Piano del Tivano* (3800 ft.), with a high waterfall in a narrow gorge, frequently dry in summer.

Beyond *La Cavagnola* we obtain the first view of Bellagio.

Near *Lezzeno* (B) is one of the deepest parts of the lake.

Villa Besana.

S. Giovanni (B), with a church containing an altar-piece by Gaud. Ferrari: Christ in glory, with saints and donors. *Villa Trotti* (fine garden, visitors admitted).

Villa Trivulzio, formerly *Poldi*, contains the mausoleum of the last of the Gonzagas, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden.

Villa Melzi, 1/2 M. to the S. of Bellagio, erected by *Albertolli* in 1810-15, for *Count Melzi d'Erile* (1753-1816), who was vice-president of the Italian Republic in 1802, and was made Duke of Lodi by Napoleon in 1807. It now belongs to the Duchess of Melzi, and possesses numerous works of art and a splendid garden (adm. Thurs. & Sun., 1 fr.).

Bellagio. — *Grande Bretagne, frequented by the English, and Grand Hôtel Bellagio, R. 3 1/2-6, L. & A. 2, B. 1 1/2, déj. 3 1/2, D. 5,

W. Bank.

L., & A. 3-4, B. 1¼, déj. 2½, D. 4, pens. 7-10 fr.; *Britannia, R., L., & A. 3-5, B. 1½, déj. 3, D. 4½, pens. 7-12, omn. ½ fr.; Hôtel-Pension Cadenabbia, pens. 7-8 fr. — *Café Lavezari.* — Hotel-omnibuses at the pier. — *English Church*, with services from April to November.

Cadenabbia, 2 M. to the S. of Menaggio (omnibus at the station), lies in the most sheltered situation on the Lake of Como. — In the vicinity (S.W.), in a garden sloping down to the lake, stands the celebrated ***Villa Carlotta**, formerly *Sommariva*. In 1843 it came into the possession of Princess Albert of Prussia, after whose daughter *Charlotte*, Duchess of Saxe-Meiningen (d. 1855), it is named. The Duke of Saxe-Meiningen is the present proprietor (accessible from 8 to 5, door opened every ½ hr.; 1 fr. each pers.).

Interior. The Marble Hall contains a frieze decorated with celebrated *Reliefs by *Thorwaldsen*, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was paid by Count Sommariva in 1828); also several statues by *Canova* (*Cupid and Psyche, Magdalen, Palamedes, Venus); Paris, by *Fontana;* bust of Count Sommariva; Mars and Venus, by *Acquisti;* Cupid giving water to pigeons, by *Bienaimé*, etc. The Billiard Room contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorwaldsen. — In the Garden Saloon, several modern pictures (*Hayez*, Romeo and Juliet; *Lordon*, Atala), and a marble relief of Napoleon when consul, by *Lazzarini*.

The *Garden, which stretches to the S. to Tremezzo, and to the N. towards the Hôtel de Bellevue, contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio. At the end of the garden-wall is the mortuary chapel

E. Bank.

pens. 10-16, omn. ¾ fr., both well fitted up, and the property of companies, beautifully situated on the lake and having fine gardens; Villa Serbelloni, a dépendance of the Grand Hôtel Bellagio, pens. 10-14 fr.; *Genazzini, also beautifully situated on the lake, R., L., & A. 3½-5, B. 1½, déj. 2½, D. 4, pens. 7-11 fr. — Of less pretension: *Hôtel-Pension Florence, R., L., & A. 2½-4 B. 1½, déj. 3, D. 4, pens. 7½-9, omnibus ½ fr.; Pension Suisse, R. 1½-2 L. ½, A. ½, B. 1, déj. 2½, D. 3½, pens. 6-7 fr.; Hôt.-Pens. des Etrangers, with beer garden at the quay, déj. 2½, pens. 7-8 fr. — The large hotels send omnibuses to meet the steamers.

Lace, *Silk Goods*, and *Olive-wood Carvings* at numerous shops. — *Books* and *Photographs*, at P. Introzzi's. — *Druggist*, Lavizzari.

Rowing Boats, see p. 144.

English Church Services (April-Oct.) at the Grande Bretagne.

Bellagio (710 ft.), a small town with 800 inhab., at the W. base of the *Punta di Bellagio*, the wooded promontory which separates the Lake of Como from the Lake of Lecco, is perhaps the most delightful point among the lakes of Upper Italy.

Higher up stands the ***Villa Serbelloni** (footpath ascends by the Hôt. Genazzini in 25 min.), the park of which extends to the head of the wooded promontory (adm. 1 fr., free for guests of Hôt. Bellagio). Charming glimpses of Varenna, Villa Arcomati, Villa Carlotta, etc.

The *Villa Belmonte*, the property of an Englishman, commands another fine view (adm. ½ fr.).

About 1 M. to the S. of the lower entrance to the Villa Serbelloni, beyond the cemetery, we reach a small blue gate on the left, leading to the **Villa Giulia**, the property of Count

W. Bank.

of the Sommarivas, with marble sculptures (adm. for a fee).

Behind Cadenabbia rises the rock of *Il Sasso di S. Martino.*

Halfway up stands the *Madonna di S. Martino*, a small church, commanding a beautiful view; ascent 1½ hr. (we proceed viâ *Griante* to the small chapel of *S. Rocco* and then follow the paved track).

The **Monte Crocione** (5370 ft.), a more lofty mountain to the W., commands a striking view of the Lake of Como and Bellagio (a fatiguing ascent of 3½-4 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the Alps of Valais is obtained from the ***Monte Galbiga** (5600 ft.), to the W., which may be reached in 50 min. from Monte Crocione by following the crest. From Monte Galbiga we may descend viâ the *Ponna Alp* to (3 hrs.) *Osteno* (p. 153).

E. Bank.

Blome of Vienna, with beautiful *Gardens (adm. on Sun. and holidays; fee ½ fr.).

A pleasant excursion may be taken hence to **Civenna* (p. 143), either by road, passing the *Villa Giulia* (one-horse carr. 8 fr.; 3 hrs. there and back), or from the steamboat-station of *Vassena* (see below).

The highly interesting ascent of the ***Monte S. Primo** (5555 ft.) may be made in 4½ hrs. from Bellagio (with guide, 10 fr.). The route leads past the Villa Giulia and *Casate*, and forks at (2 hrs.) a chapel. We follow the narrow road to the right to the alps of *Villa* and *Borzo*, whence a footpath leads to the (2½ hrs.) summit. Magnificent view of the Lake of Como and the Brianza, backed by a grand mountain-panorama. Descent to *Canzo*, see p. 143.

At Bellagio the S.W and S.E. arms of the lake unite.

The latter, the **Lago di Lecco**, though inferior to the other in picturesqueness and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by the railway mentioned at p. 141. Steamers ply on the lake from (Como) Bellagio to Lecco and back, and from Colico to Lecco and back (comp. p. 144).

The steamer rounds the *Punta di Bellagio* (p. 147). To the left, *Lierna* (B. and R.), at the foot of the abrupt *Cima Palagia* (5080 ft.). Fine view towards the N. — Right: *Limonta* (B.). *Vassena* (B.), the station for (3 M.) *Civenna* (p. 143), and *Onno* (B.). Left: *Olcio* (R.), at the foot of *Mte. Grigna* (p. 149); *Tonzanico*; *Mandello* (P. & R.) at the foot of *Mte. Campione* (7165 ft.); *Abbadia* (B. & R.), at the mouth of the *Val Gerona*. On the W. bank, at the base of the *Corni di Canzo* (4500 ft.), are several cement-furnaces. Opposite Lecco, to the right, lies *Parè*, situated at the mouth of the *Ritorto* (p. 140) and separated from *Malgrate* (p. 141) by the promontory of *San Dionigio*. The lake now contracts to the width of the *Adda*. — *Lecco* (P. & R.), see p. 141.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio (W. bank) and Varenna (E. bank).

W. Bank.

Menaggio (P). — **Piers.** One, to the S., beside the Hôtel Menaggio, for the *Steam Tramway* to Porlezza (Lugano; see p. 152); another beside the Hôtels Victoria and Corona. Hotel-omnibuses meet the steamers at both.

Hotels. *Grand Hôtel Victoria, R., L., & A. from 5, B. 1½, déj. 3, D. 5, pens. 8-11 fr. (English Church

E. Bank.

Varenna (P; **Hôt. Royal Marcionni*, R., L., & A. 2-3, B. 1½, déj. 3, D. 5, pens. 7-9, omn. ½ fr.; *Alb. Vittoria*, unpretending) is charmingly situated on a promontory, surrounded by gardens (Isimbardi, Lelia, Venini), at the mouth of the *Val*

W. Bank.

Service); *Grand Hôt. Menaggio, R., L., & A. 3½-5½, B. 1½, déj. 3, D. 5, pens. 8-11 fr., both beautifully situated, with gardens on the lake; *Corona, an unpretending Italian house, R. 1½, D. incl. wine 3 fr. — *Café-Restaurant Olivedo.*

Menaggio (1000 inhab.), with an extensive silk manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the handsome *Villa Mylius.* — A good road, diverging to the right from the Cadenabbia (Como) road, ascends in windings to (½ hr.) *Loveno Superiore*, near the church of which stands the **Villa Vigoni**, formerly *Mylius*, commanding a magnificent view of Bellagio, Menaggio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains two reliefs by *Thorwaldsen* and a group in marble by *Argenti.* — Adjacent are the *Villa Massimo d'Azeglio*, with paintings by the poet Marchese Massimo d'Azeglio(d.1866), and the *Villa Garoviglio.*

From the Villa Vigoni a good footpath leads viâ the villages of *Plesio* and *Breglia* to (1½ hr.) the church of *Madonna della Breglia*, commanding an extensive view. From Breglia we may descend by a steep path to *Acquaseria* (see below) and return thence to Menaggio by steamboat or viâ the Sasso Rancio.

The steamer next passes a wild, yellowish-brown cliff, the *Sasso Rancio* ('orange-rock'), which is traversed by a trying footpath. The Russians under Bellegarde marched by this route in 1799, though with heavy losses.

Acquaseria (P) is the chief village in the commune of *S. Abbondio.* — *Mastenna.*

Rezzonico (B), with a restored castle of the 13th century.

E. Bank.

d'Esino. Above, beside the small village of *Vezio*, are the ruins of the *Torre di Vezio*, with a beautiful view (ascent ½ hr.). In the vicinity both road and railway pass through several tunnels. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About ¾ M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but sometimes dried up in summer.

From Varenna a fatiguing footpath leads past *Regoledo* (see below) and above the *Orrido di Bellano* to (1¾ hr.) *Bellano* (see below).

The *Monte Grigna (7905 ft.; 8 hrs.) is a very fine point. From Varenna a bridle-path leads on the right bank of the *Esino* viâ *Perledo* to (2½ hrs.) *Esino* (2960 ft.; *Alb. Monte Godeno, moderate), prettily situated. Thence (guide desirable; to the club-hut 4, Moncodine 7 fr.) to the *Alp Cainallo* 1½, *Alp Prada* 1½, *Rifugio* of the Italian Alpine Club (5930 ft.) ½ hr., and to the top of the *Grigna Settentrionale* or *Moncodine* in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the Mte. Viso to the Ortler (the Mte. Rosa group particularly fine), and of the plains of Lombardy to the distant Apennines. We may descend to the W. (steep) to the club-hut *Capanna di Releggio* (5840 ft.) in the *Val Neria*, and to *Mandello*, or to the E. to *Pasturo* in the *Val Sassina* (p. 150).

Gittana is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake (cable-railway).

Bellāno (P; *Alb. Porta, *Alb. Bellano*, on the lake) has 1400 inhab. and considerable factories. By the pier is a monument, by Tantardini, to *Tom. Grossi*, the poet, who was born at Bellano in

W. Bank.

Cremia (B), with the handsome church of S. Michele (altar-piece *St. Michael, by Paolo Veronese). The old church of S. Vito contains a fine Madonna and angels by Borgognone.

Then *Pianello*.

On rocks rising precipitously above *Musso* (B) are situated the ruins of three castles, *Rocca di Musso*, the residence of Giov. Giac. de' Medici in 1525-31, 'the Castellan of Musso', who from this spot ruled over the entire Lake of Como.

Dongo (P; Alb. Dongo), a large village in a sheltered situation.

Gravedona (P; Hôt. d'Italie; Hôt. Victoria), with 1600 inhab., is picturesquely situated at the mouth of a gorge. The handsome *Palazzo del Pero* with four towers, at the upper end, was built in 1586 by Pellegrino Tibaldi for the Milanese Cardinal Tolomeo Gallio. Adjoining the venerable church of *S. Vincenzo* rises the *Baptistery of Santa Maria del Tiglio*, an interesting building of the 12th cent., with campanile, containing two Christian inscriptions of the 5th century.

A bridle-path leads to the W. through the *Val di Gravedona* and over the *Passo di S. Jorio* (6420 ft.) to (9 hrs.) Bellinzona (p. 7). Provisions and guide necessary (no inn en route).

Domāso (P) possesses several handsome villas. — Finally *Gera* (B).

E. Bank.

1790 (d. 1853). A wide street leads hence to the (8 min.) station. Following the Via Cavour to the left by the Albergo Bellano, then turning to the right and then to the left again, we reach the church of *S. Giorgio* and the **Orrido di Bellano*, a rocky gorge in which the *Pioverna* forms a lofty waterfall (adm. $^1/_2$ fr.).

A narrow road leads through the *Val Sassina*, which opens at Bellano, viâ *Taceno* to (6 M.) *Cortenova* and thence viâ *Introbbio* to Lecco.

Dervio (B), at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* and its spur, the *Monte Legnoncino* (5680 ft.).

Monte Legnone (8505 ft.), the highest mountain of Lombardy, may be ascended hence in 7 hrs. (fatiguing but interesting). Bridle-path to (2 hrs.) *Sueglio* (2590 ft.; Osteria Pinetta, fair) on the slope of Mte. Legnoncino, and through *Valle Lavadè* to the (2 hrs.) *Rifugio* of the Italian Alpine Club (4460 ft.; good accommodation) by the *Roccoli Lorla*, on the saddle between Legnone and Legnoncino; thence (with guide) to the ($2^1/_4$ hrs.) *Capanna Alpina* (7010 ft; no beds) and the (1 hr.) summit, with magnificent view. — The ascent on the N. side, from *Delebio* (p. 151), is easier. A bridle-path leads through the *Valle della Lesina* to the (4 hrs.) *Alp Cappello*, and thence across the *Bocchetta di Legnone* in 3 hrs. to the summit.

Corenno, with a ruined castle; *Dorio* (R.); *Olgiasca*. — *Piona* (R.), on the bay named *Laghetto di Piona*.

Colico (**Hôtel Risi*, R. $2^1/_2$, B. 1 fr.; *Isola Bella*, both in the Italian style), comp. p. 16.

From Colico to *Chiavenna*, and over the Splügen to *Coire*, see R. 4.

From Colico to Sondrio and Bormio.

From Colico to Sondrio, 25½ M., railway in 1-1½ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 10 c.); from Sondrio to Bormio, 41 M., diligence once daily (to *Tirano*, several times daily) in 10 hrs. Return-tickets (available for 30 days) from Milan to *Tirano* 28 fr. 95, 22 fr. 35, 16 fr. 90 c.; to *Bormio* 43 fr. 60 c., 37 fr., 31 fr. 55 c.

The *Val Tellina*, which is now traversed by a railway, belonged to the Grisons down to 1797, then to Austria, and since 1859 has been united to Italy. The broad valley is watered by the *Adda* (p. 15), the inundations of which often cause considerable damage, and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the vines on the slopes of the valley.

4½ M. *Delebio*, on the *Lesina* (ascent of Mte. Legnone, see p. 150). — 8 M. *Cosio-Valtellino-Traona*, the latter place lying at the base of the mountains beyond the Adda. — 10 M. **Morbegno** (850 ft.; *Ancora*), with 2500 inhab., is noted for its silk-culture and has a church of the 17th cent. with a few good pictures. — 12 M. *Talamona*. The line then crosses the Adda, here joined by the *Masino*, and skirts the base of the mountains to the north. 14 M. *Ardenno-Masino*, at the mouth of the *Val Masino* (see *Baedeker's Switzerland*); 19½ M. *San Pietro-Berbenno;* 22½ M. *Castione-Andevenno*. Farther on the train skirts the hill of *Sassella*, noted for its wine and crowned with a church.

25½ M. **Sondrio** (1140 ft.; **Posta*, with a garden, R., L., & A. 4½, D. 4 fr.; **Alb. della Ferrovia*, opposite the station; *Maddalena; Ristorante Marino*, with rooms, well spoken of; omn. to the town 50 c.), with 4000 inhab., the capital of the Val Tellina, situated on the *Malero*. A large building outside the town, once a nunnery, is now private property. The old residence of the bailiffs is now a barrack. — Through the *Val Malenco* to the *Monte della Disgrazia*, see *Baedeker's Switzerland*.

Beyond Sondrio the Highroad continues to ascend the *Val Tellina*. The churches of *Montagna* and *Pendolasco* rise on the left. Beyond *S. Giacomo*, about halfway up the N. slope of the valley, rises the ancient watch-tower of *Teglio* (2945 ft.), which gives its name to the valley (*Val Teglino*). At (10½ M.) *Tresenda* (1236 ft.; Alb. Ambrosini, moderate) the road over the Passo d'Aprica diverges to the right (p. 195; from Tresenda to the Bergamasque Alps, see pp. 185, 184). — The road next crosses the *Poschiavino*, which descends from the Bernina glaciers, and soon reaches **Madonna di Tirano** (1500 ft.; **Alb. S. Michele*, R. 3, B. 1 fr.), a small village with a large and handsome pilgrimage-church of the 16th century. The mountain-road which here diverges to the left leads to *Poschiavo*, and across the *Bernina Pass* to the *Upper Engadine* (see *Baedeker's Switzerland*). The '*Confine Svizzero*' is ¾ M. to the N.W. of Madonna di Tirano. About ¼ hr. after leaving Madonna di Tirano we reach —

18 M. **Tirano** (1505 ft.; **Albergo Italia*, with the post-office, R., L., & A. 3, D. 4 fr.; *Posta; Stelvio*, by the lower bridge), a small town of 3000 inhab., with old mansions of the Visconti, Pallavicini, and Salis families.

The road now ascends along the vine-clad slopes to *Sernio* (2083 ft.). To the N. rises the precipitous *Monte Masuccio* (9240 ft.), a landslip from which in 1807 blocked up the narrow channel of the Adda, and converted the populous and fertile valley into a vast lake. At (6 M.) *Mazzo* (1845 ft.) the road crosses to the right bank of the Adda, and at the large village of (1¼ M.) *Grosotto* (Alb. Pini) it crosses the *Roasco*, which here issues from the *Val Grosina*. To the right, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond (1¼ M.) *Grosio* (2170 ft.) the road recrosses to the left bank.

30 M. **Bolladore** (2840 ft.; **Posta* or *Angelo*, R. 1½ fr.; *Hôtel des Alpes*). On the hill on the other side of the river rises the picturesque church of *Sondalo*. The valley contracts; the southern vegetation disappears; far below rushes the grey glacier-water of the Adda. 1½ M. *Mondadizza*. At (1½ M.) *Le Prese* we again cross the Adda. We enter the defile of *Serra di Morignone*, about 3½ M. in length, which separates the Val Tellina

from the '*Paese Freddo*', or 'cold region', of Bormio. In 1859 the *Ponte del Diavolo* was the scene of an engagement between Austrians and Garibaldians. At the end of the pass, in the green *Valle di Sotto*, lie the hamlets of *Morignone* and (farther on) *Sant' Antonio*.

Beyond (3½ M.) *Ceppina* we reach the level green valley of Bormio, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. At *Santa Lucia* we cross the muddy *Frodolfo*, just above its confluence with the Adda. The road runs to the N.E. to (3½ M.) —

44 M. **Bormio**, Ger. *Worms* (4020 ft.; **Posta* or *Leon d'Oro*, R. 2 fr.; *Alb. della Torre*), an antiquated little Italian town, with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. — The diligence goes on hence, ascending the winding Stelvio route, to (2 M.) the —

46 M. **Bagni di Bormio.** The **New Baths* (*Bagni Nuovi*; 4380 ft.), a handsome building on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains, are much frequented in July and Aug. (transient rates, R., L., & A. 3½-4, B. 1½, D. 4, S. 3 fr.) and are closed in Oct. (Engl. church service in summer). The *Bagni Vecchi*, or Old Baths of Bormio, are a little higher up (4750 ft.), perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in ¼ hr. The seven springs, containing salt and sulphur (100-105° Fahr.), rise in the Dolomite cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by Pliny and Cassiodorus as known to the Romans. The old Roman baths (*piscine*) hewn in the rock are interesting. — From Bormio over the *Stelvio* to Landeck and Meran, see *Baedeker's Eastern Alps*.

23. From Menaggio, on the Lake of Como, to Lugano and to Luino, on the Lago Maggiore.

42 M. Steam Tramway from Menaggio to *Porlezza*, 8 M., in 1 hr. (fares 2 fr. 65, 1 fr. 45 c.). Steamboat from Porlezza to (11 M.) *Lugano* in 1 hr. (fares 2 fr. 55, 1 fr. 35 c.), and to (26 M.) *Ponte Tresa* in 2½-3 hrs. (fares 4 fr. 50, 2 fr. 70 c.). Steam Tramway from Ponte Tresa to *Luino*, 8 M., in 1 hr. (fares 2 fr. 65, 1 fr. 45 c.). Through-tickets 9 fr. 80, 5 fr. 60 c.; return, Sunday, and circular tickets at a reduced rate (to be had on board of any of the steamers). — Swiss custom-house examination on board the steamers in the Lake of Lugano, Italian custom-house at Porlezza or Ponte Tresa (usually also on board the steamers).

Menaggio, see p. 148. The railway-station is at the S. end of the village; the ticket-office is in the Hôtel Menaggio. The line at first ascends rapidly (5:100) to the hills above the lake, then turns sharply, and runs towards the N. Fine view to the right of the central part of the Lake of Como, with Bellagio in the middle. Farther on the line describes a wide bend, affording a view (right) of the *Val Sanagra*, with Loveno and the Villa Vigoni in the foreground (p. 149). We then thread a tunnel 110 yds. long. At (3 M.) *Grandola* (1260 ft.) we reach the highest point of the line, 610 ft. above the Lake of Como, whence the train descends rapidly (4:100), viâ *Bene-Grona*, *Piano* (on the small *Lago del Piano*), *S. Pietro*, and *Tavordo*. It next crosses the *Cuccione* and *Beggo*, and reaches —

8 M. **Porlezza** (*Alb. del Lago; Posta* or *Angelo*), on the N. arm of the Lake of Lugano, with the Italian custom-house for travellers in the other direction. Rail. station, close to the steamboat-pier.

The *Lake of Lugano (870 ft.), called by the Italians *Lago Ceresio* after its doubtful Latin name, is 20 sq. M. in area and 945 ft. deep at its deepest point. Its wooded and oft-times precipitous banks are less varied and more sombre than those of Lakes Como and Maggiore, but its central part, the *Bay of Lugano*, vies in scenic charm and luxuriance of vegetation with its more celebrated neighbours. — The steamer (poor restaurant) proceeds towards Osteno, without calling at *Cima*, at the foot of the steep hills on the N. bank.

Osteno *(Hôtel du Bateau; Ristorante della Grotta)*, on the wooded S. bank of the lake, is frequently visited from Lugano on account of its grotto (return-fare 2 fr. 35 c.; ticket for the grotto, obtained on board the steamer, 75 c.).

The *Grotto of Osteno, Ital. *Orrido* or *Pescara* ('fishermen's gorge') *di Osteno*, is 7 min. from the landing-place. We pass through the village; outside the gate we descend to the right before the stone bridge, and cross the brook. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock (restaurant). Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. — The *Tufa Grottoes of Rescia* may also be visited if time permit (1 hr. there and back) before the steamer returns from Porlezza. Boat (with one rower, there and back, 2½ fr.) round the promontory to the E. of Osteno in ¼ hr. to the hamlet of *Rescia;* thence by a narrow path to the grottoes in 5 min. (adm. & torches ½ fr.). In the vicinity are tufa quarries, containing interesting fossils.

A road leads from Osteno to the S.W. to (6 M.) **Lanzo d'Intelvi** (3115 ft.; *Pens. Lanzo d'Intelvi; Caffè Centrale*, déj. 2 fr.), 1¼ M. above which is the *Hôt. Belvedere* (pens. 8-10 fr.), a pleasant spot for a stay (Engl. Church Service in summer), with a fine view of the Lake of Lugano and the Alps with Mte. Rosa. [Those whose destination is the Hôtel Belvedere take the footpath to the right, about ¾ M. before reaching Lanzo, which soon joins the road ascending to the hotel.] A road also leads to Lanzo from (8 M.) *Maroggia* (p. 12), and another from *Argegno* on the Lake of Como (12 M.; see p. 146). Near Lanzo (20 min.) are the baths of *Paraviso*. Bridle-path to *Mte. Generoso* (p. 13), 4½-5 hrs.

The steamer now steers obliquely across the lake, leaving to the right *Cresogno* and *Loggio* on the N. bank, to **S. Mamette** *(Stella d'Italia)*, beautifully situated at the mouth of the picturesque *Val Solda*, with *Castello* high above it (p. 11). Beyond **Oria**, the station for *Albogasio*, we enter Switzerland. *Bellarma*, to the right, is the first village on Swiss soil; the slopes of *Mte. Caprino* (p. 11), to the S., are also in Switzerland. On the N. bank the steamer touches at **Gandria** *(Pension;* walk to Lugano, see p. 10), at the foot of *Mte. Brè* (p. 11), with its gardens borne by lofty arcades and its vine-terraces, and then turns into the pretty bay of Lugano, leaving *Castagnola* (p. 10) to the right. The Mte. S. Salvatore rises conspicuously on the S. side of the bay.

Lugano (three piers), see p. 7. The station of the St. Gotthard Railway lies high above the town, 1 M. from the lake (cable railway).

As we leave Lugano, we enjoy a fine retrospect of the town, with Mte. Brè (p. 11) to the N. The steamer rounds the promontory of *S. Martino*, the spur of Monte S. Salvatore, on the right; to the left rises *Monte Caprino* (p. 11). On some trips the steamer calls at **Campione,** an Italian enclave in Swiss territory. The church of the Madonna dell' Annunziata contains some old frescoes. To the left rise the steep flanks of *Mte. Generoso* (p. 13). The arch of the viaduct (p. 12) through which the boat now passes, with lowered funnel, frames a picturesque glimpse of scenery. The vessel touches at **Melide** on the W. and sometimes at **Bissone** on the E. bank.

At this point a fine view is obtained to the left of the S.E. arm of the lake (*Lake of Capolago*, see p. 12), which the *Mte. S. Giorgio* (3590 ft.) separates from the S.W. arm. The steamer enters the latter (to the left, the hamlet of *Brusin-Arsizio*) and stops at **Morcote** (*Hôtel-Restaurant Morcote*, on the lake, R. from 1. pens. from 4½ fr.), a small town with arcaded houses, picturesquely situated on the vine-clad *Monte Arbostora* (2710 ft.) and commanded by a church and a ruined castle.

The express-steamer plies direct from Morcote to Ponte Tresa, but the other boats steer obliquely across the lake to the small bay of **Porto Ceresio**, situated on Italian soil (railway to *Varese* and *Milan*, see p. 157). To the S. opens the *Val Brivio*, with *Mte. Useria* (p 157). The steamer turns to the N. and reaches the W. part of the lake. To the left, in Italy, lies *Brusinpiano*, opposite which, to the right, is *Figino*, where Mte. S. Salvatore again comes into sight to the N.E. The boat passes to the left of the *Lake of Agno* (see below), the background of which is formed by Mte. Bigorio, Mte. Tamaro, and other summits, and steers through the *Stretto di Lavena*, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains. To the left is the village of *Lavena;* to the right, the sheer *Sassalto* (1740 ft.). At the W. end of the bay is —

Ponte Tresa, consisting of two villages, the larger of which is Swiss and the smaller Italian, divided by the river *Tresa*, which issues from the lake here. The railway-station and steamboat quay are on the Italian side. Italian custom-house examination.

The Road from Lugano to Ponte Tresa (6 M.), which may be recommended to pedestrians, ascends to the Restaurant du Jardin in *Sorengo* (see p. 10), descends past the small *Lake of Muzzano*, and traverses the broad valley of the *Agno* (p. 7) to the small town of *Agno* (970 ft.), which lies on the arm of the Lake of Lugano named after it (see above). Farther on we pass *Magliaso* and the church of *Magliasina*, traverse the Swiss part of *Ponte Tresa*, cross the bridge to the left, and reach the railway-station.

The Steam Tramway from Ponte Tresa to Luino, at first ascending a little, follows the left bank of the rapid and clear Tresa, which here forms the boundary between Italy and Switzerland. Several villages and churches are seen perched among the rocks. Beyond the station of (3½ M.) *Cremenaga* (833 ft.) the train passes

through two tunnels and crosses the river, the right bank of which is now also Italian. The valley contracts, and the banks become steeper. 6 M. *Creva* (745 ft.), with important manufactories. Crossing finally the Bellinzona-Genoa line (R. 27; station to the left), we arrive at (8 M.) *Luino*, where the station adjoins the Lago Maggiore steamboat-quay (see p. 163).

24. From Milan to Porto Ceresio, on the Lake of Lugano, viâ Gallarate and Varese.

47 M. Railway (*Rete Mediterranea*) in 2-2¾ hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Trains start from the Central Station (p. 105). — The Italian custom-house examination (a somewhat ruthless proceeding) takes place at the rail. station of Porto Ceresio, the Swiss examination on the steamer.

Milan, see p. 105. — 4 M. *Musocco;* 9 M. *Rhò* (p. 62), with the church of the Madonna dei Miracoli by Pellegrino Tibaldi; 11½ M. *Vanzago;* 15 M. *Parabiago.* — 17½ M. *Legnano* (5400 inhab.), where Frederick Barbarossa was defeated by the Milanese in 1176; the principal church of *S. Magno*, ascribed to Bramante, contains a large *Altar-piece, one of the best works of *Luini.* — 21 M. *Busto Arsizio* (Alb. del Vapore, clean), a town with 9300 inhab., the church of which, designed by Bramante, contains frescoes by Gaud. Ferrari. Branch-line to Novara and Seregno (p. 61). — 25½ M. **Gallarate** (780 ft.; *Alb. Leon d'Oro*), a town with 4400 inhab., at the S.E. base of a range of hills bounding the vast and fruitful Lombard plain, contains a technical school and carries on large manufactures of textile fabrics. The line to Arona (p. 158) diverges here.

From Gallarate to Laveno, 20 M., railway in 1-2 hrs. (fares 3 fr. 75, 2 fr. 65, 1 fr. 75 c.). The line diverges to the right from that to Arona. — 3½ M. *Besnate;* 6 M. *Crugnola-Cimbro;* 10 M. *Ternate-Varano*, on the little lake of *Comabbio;* 15 M. *Besozzo;* 18 M. *San Giano.* — 20 M. *Laveno*, see p. 164.

Our line runs to the N. through the attractive hilly district of the *Varesotto.* 30½ M. *Albizzate;* 31½ M. *Castronno;* 35 M. *Gazzada* (1230 ft.), in a lofty situation, with the *Villa Cagnola.*

37½ M. **Varese.** — **Railway Stations.** 1. *Stazione Rete Mediterranea*, to the E. of the town. — 2. *Stazione Ferrovie Nord*, 350 yds. to the N.E. of the foregoing, for the Milan-Laveno and Como-Laveno lines (pp. 157, 140).

Hotels (rooms must be ordered in advance during the races, at the end of Sept.). *Grand Hôtel Varese (Excelsior), a large establishment (formerly the *Pal. Recalcati*), in an open situation 1 M. from the town, near the station of Casbeno (p. 158), with a lift, a beautiful garden, and a splendid view of the whole chain of the W. Alps, R., L., & A. from 5, B. 1½, déj. 3½, D. 5, pens. 9-11, omn. 1-1½ fr. This house, which is much visited by English travellers, is closed from Dec. to February. — In the town: *Italia, Corso Roma, with restaurant and small garden; Europa, Via Luigi Sacco; Leon d'Oro, Gambero, Angelo, Alb. Centrale, all four quite unpretending. — **Cafés** (*Cavour*, etc.) under the arcades in the Corso Vittorio Emanuele. — **Beer Houses.** *Sport Bar*, Corso Roma (also restaurant); *Birreria Poretti*, at the Stazione Rete Mediterranea.

Post Office, Piazza S. Vittore.

Electric Tramway (generally crowded on Sun.) from the *Stazione Ferrovie Nord* along the Corso Roma and Corso Vitt. Emanuele and through

the villages of S. Ambrogio and Fogliaro to (25 min.) the *Prima Cappella*, below the Madonna del Monte (every 20 min.; fare, up 60, down 30 c.).

English Church Service in the Grand Hôtel Varese.

Varese (1250 ft.) is a thriving town with 5800 inhab. and silk, paper, furniture, and other manufactories. In summer the charming environs attract a number of wealthy Milanese families, who possess villas here and in the neighbourhood. The busiest street is the Corso Vittorio Emanuele. Adjacent, in the small Piazza S. Vittore, is the church of *San Vittore*, rebuilt about 1580 after a design by Pellegrino Tibaldi, with a façade of the end of the 18th century. Fine view from the handsome tower, 246 ft. in height. In the interior are a St. Gregory by Crespi and a Magdalen by Morazzone. In the Via Luigi Sacchi, to the left, is the *Municipio*, formerly named *La Corte*, built for Duke Francis III. of Modena in 1775 and now containing a collection of prehistoric and other antiquities. The *Giardino Pubblico*, laid out in the old Italian style, commands fine views. Among the villas may be mentioned: *Villa Litta*, on the road to Biume Superiore; *Villa Ponti*, to the N.E., on the road to Biume Inferiore; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here in 1859.

Walks. To the *Colle Campiglio* (1485 ft.), 1½ M. to the W., on the road to Masnago and Laveno, commanding a fine view; thence viâ *Masnago* and *Casciago* (where the Villa Castelbarco affords a fine *View of the five lakes and the chain of Mte. Rosa) to *Luvinate*, whence a beautiful view to the S.W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandronno*, and also of the farther distant lakes of *Monate* and *Comabbio*. A little farther on are the rail. stations of *Barasso* and *Gavirate* (p. 158). — To the S. to (1¾ M.) *Sant' Albino* and *Gazzada*. — To the S.W. to *Casbeno* (p. 158) and *Schieranna*, on the *Lago di Varese*, and thence either by boat to the (1 hr.) *Isola Virginia* (restaurant), with the small Museo Ponti (relics of lake-dwellings), or along the N. bank of the lake to *Calcinate*, *Oltrona*, *Voltorre* (where there is an old monastery of the Canonici Lateranensi with interesting Romanesque cloisters), and (7½ M.) *Gavirate* (see above).

The most interesting excursion, however, is that to the ***Madonna del Monte** (2885 ft.), a resort of pilgrims, 7½ M. to the N.W. The road leads viâ *Sant' Ambrogio* and *Fogliaro* to the hamlet of *Oronco*, near the *Prima Cappella* (electric tramway, see p. 155; one-horse carr. there and back 8-10 fr.). About 150 yds. beyond the tramway-terminus is the *Albergo del Riposo*, with a pretty garden (view). A broad, steep, and shadeless paved path (horse 2, ox-cart 4 fr.) ascends hence to (1 hr.) the *Pilgrimage Church*, passing 14 chapels or stations of various forms, adorned with 17th cent. frescoes and groups in stucco, and, lastly, a statue of Moses. The church, situated on an abrupt rocky summit, is a baroque structure of the 17th cent., with an ancient crypt. Adjacent are the old monastery and the *Albergo Camponovo*. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of Comabbio, Biandronno, and Monate, that of Varese, two arms of the Lago Maggiore, part of the Lake of Como, and the expansive and fruitful plain as far as Milan are visible. — A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the **Monte Campo de' Fiori* (7305 ft.), 1¾ hr. farther to the N.W. It is reached by a bridle-path diverging to the right at the above-mentioned statue of Moses (horse or mule from the Prima Cappella, with driver, 4-5 fr.).

Those who make a longer stay should take the pleasant Drive round the Mte. Campo de' Fiori viâ *Gavirate* (see above), *Cocquio*, *Orino*, *Cabiaglio*, *Brinzio*, and *Fogliaro* (see above; carr. 8-10 fr., with two horses 16-20 fr.).

— Another attractive road leads from S. Ambrogio (see above) into the picturesque *Val Ganna*.

Excursion to *Castiglione Olona*, see below. — From Varese to *Como*, see pp. 141, 140; to *Laveno*, see R. 25.

The Railway to Porto Ceresio crosses the Ferrovie Nord and then a lofty viaduct over the *Olona*, which descends from the Val Ganna. — 40 M. *Induno-Olona*, with the Villa Medici. To the left rises the *Mte. Monarca* (2815 ft.). Tunnel. 42 M. *Arcisate-Brenno*, the first at the base of the finely-shaped *Sasso delle Corna* (3390 ft.). — The line then describes a wide curve round the *Monte Useria* (1810 ft.), with its pilgrimage-church. — 44 M. *Bisuschio-Viggiù*. Bisuschio, which lies in the *Val Brivio*, 1 M. to the W., is a favourite resort from Varese and contains the *Villa Cicogna*, with a large park in the Italian style and a splendid view of the Lake of Lugano. Viggiù lies on the height to the right, commanded by the church of *S. Elia*. — We now descend into the Val Brivio.

47 M. **Porto Ceresio** (p. 154). The rail. station (no porters) lies close to the Lake of Lugano. Steamer to (3/4-1 hr.) *Lugano*, see p. 154.

25. From Milan to Laveno, on the Lago Maggiore, viâ Saronno and Varese.

45 1/2 M. Railway *(Ferrovie Nord)* in 2-3 hrs. (fares 7 fr., 4 fr. 70, 2 fr. 80 c.); to (31 1/2 M.) *Varese* in 1 1/4-2 hrs. (fares 4 fr. 55, 2 fr. 95, 1 fr. 55 c.). For return-tickets, comp. p. 161. The trains start from the Stazione Ferrovie Nord (p. 105). — In clear weather this is a very attractive journey (best views to the left).

From Milan to (13 1/2 M.) *Saronno*, see p. 136. As we proceed, we have a fine view to the right of Brunate, the mountains round Lake Como, and Mte. Generoso. 16 M. *Gerenzano;* 19 1/2 M. *Mozzate;* 20 1/2 M. *Locate-Varesino;* 22 M. *Abbiate Guazzone*.

22 1/2 M. **Tradate** (1014 ft.). To the left we obtain a grand view of the Valais Alps; in the foreground appear the Mte. Campo de' Fiori, with the Madonna del Monte (p. 156), and the mountains round the Lake of Lugano. — 24 1/2 M. *Venegono Inferiore;* 26 M. *Venegono Superiore;* 27 1/2 M. *Vedano-Olona*.

About 1 1/2 M. to the W. of Venegono Superiore, and 2 1/4 M. to the S.W. of Vedano, is **Castiglione Olona** (1053 ft.; *Albergo S. Antonio*), with 600 inhab. and some interesting works of art. The choir of the high-lying Collegiate Church contains Frescoes painted about 1428 for Cardinal Branda Castiglione by *Masolino* of Florence, the master of *Masaccio* (p. 420): at the sides of the windows, scenes from the life of St. Stephen; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of Card. Branda Castiglione by *Leonardus Griffus* (1443). The sacristy contains some valuable church-furniture and an Annunciation on panel ascribed to *Masolino*. — The sacristan (1 fr.) conducts visitors across the court to the Baptistery, in which there are well preserved frescoes by *Masolino* (about 1435). Outside, the Annunciation; within, on the right, the daughter of Herodias begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background is the saint's tomb; on the vaulting, church-fathers; farther to the

right, John the Baptist in prison, and preaching before Herod. On the rear-wall is a *Baptism of Christ (the three figures undressing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah; above, God the Father between angels. — In front of the *Chiesa di S. Sepolcro*, in the lower part of the town, stand two gigantic figures of saints.

The train now enters the charming hilly district of the *Varesotto* (p. 155), crosses a viaduct, and reaches (28½ M.) *Malnate*, the junction of the Como-Laveno line (p. 141). We cross the valley of the Olona by a lofty viaduct. Beyond a tunnel we cross another ravine.

31½ M. **Varese** (p. 155), the junction of the line from Milan to Porto Ceresio viâ Gallarate (R. 24).

The railway sweeps round Varese on the S. — 33½ M. *Casbeno*, the station for the Grand Hôtel Varese (p. 155). — 35 M. *Morosolo*.

37½ M. *Barasso*, with numerous villas. The train then passes near the N.W. extremity of the Lago di Varese and reaches (38½ M.) *Gavirate*, near which are quarries of 'marmo majolica', a kind of marble used for decorative purposes. Opposite is the *Isola Virginia* (p. 156). View of Monte Rosa. 40½ M. *Cocquio*; 42 M. *Gemonio*. Farther on the *Boesio* is crossed, and, beyond (43 M.) *Cittiglio*, its right bank skirted. The line then leads past the S. base of the *Sasso del Ferro* to —

45½ M. **Laveno** (p. 164), on the E. bank of Lago Maggiore, a station on the Bellinzona and Genoa line (p. 159) and also a steamboat-station. Boat to the Borromean Islands, see pp. 165, 167.

26. From Milan to Arona, on the Lago Maggiore, viâ Gallarate.

42 M. Railway (*Rete Mediterranea*) in 1¾-2¼ hrs. (fares 6 fr. 80, 4 fr. 55, 2 fr. 65 c.). Departure from the Central Station (p. 105).

From Milan to (25½ M.) *Gallarate*, see p. 155. — 28 M. *Casorate Sempione*. — 30½ M. *Somma Lombardo*, near the E. bank of the *Ticino (Ticinus)*, where Hannibal overthrew P. Cornelius Scipio in B.C. 218. — 33 M. *Vergiate*. Tunnel. — 36 M. *Sesto Calende*, junction of the line from Bellinzona to Genoa (p. 160). The train now crosses the Ticino, which issues here from the *Lago Maggiore*, and then skirts the S. bank of the lake.

42 M. **Arona.** — *Albergo Reale d'Italia e Posta, R., L., & A. 3-4, B. 1½, déj. 3, D. 4, pens. 7-9, omn. ½ fr.; *Alb. San Gottardo, R., L., & A. 2-2½, both on the quay; Ancora, behind the S. Gottardo. — *Café* adjoining the Albergo Reale; *Café du Lac*, near the quay; *Caffè della Stazione*.

Arona (740 ft.), an ancient town with 3300 inhab., lies on the W. bank of the Lago Maggiore, about 3 M. from its S. extremity. In the principal church of *Santa Maria* the chapel of the Borromean family, to the right of the high-altar, contains the *Holy Family as an altar-piece, by *Gaudenzio Ferrari* (1511); it is surrounded by five smaller pictures, the upper representing God the Father, at

the sides eight saints and the donatrix. The adjacent Gothic church of *Santi Martiri* contains a high-altar-piece by *Ambr. Borgognone*.

On a height overlooking the entire district, 1/2 hr. to the N. of the station and pier, is a colossal *Statue of S. Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610). The head, hands, and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may enter the interior (50 c.) and climb to the head of the statue, but the ascent is far from pleasant. The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

From Arona to *Novara*, see p. 61.

27. From Bellinzona to Genoa.

155 1/2 M. Railway in 7-11 hrs. (fares 28 fr. 15, 19 fr. 75, 12 fr. 90 c.; express 30 fr. 80, 21 fr. 65 c.); to (25 M.) *Luino* in 1-1 1/2 hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.), to (34 M.) *Laveno* in 1 3/4-2 1/2 hrs. (fares 6 fr. 20, 4 fr. 50, 2 fr. 85 c.). — At Mortara this line is joined by another coming from Milan, on which some of the through-trains from Milan to Genoa run. From Milan to Genoa, 106 M., in 4 1/4-7 hrs. (fares 19 fr. 35, 13 fr. 60, 8 fr. 75 c.; express 21 fr. 30, 14 fr. 95 c.). — The night-express of the St. Gotthard Railway is the only train on this route ('Bâle-Pino-Genoa') that affords good connections for passengers for the Riviera coming from the N.; comp. RR. 3, 30.

Bellinzona, see p. 7. Railway to (5 1/2 M.) *Cadenazzo*, where the Locarno line diverges, see p. 7. — At (10 1/2 M.) *Magadino* (p. 162) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right). Opposite lies Locarno (p. 161), at the mouth of the Maggia. 12 1/2 M. *S. Nazzaro;* 14 M. *Ranzo-Gerra* (opposite Brissago, p. 163). At *Zenna* we cross the *Dirinella*, the Italian frontier. Tunnel. — 16 1/2 M. *Pino*, the first Italian station. The bank becomes steep and rocky, and the construction of the railway was attended with great difficulties here. Between Pino and Luino there are six tunnels and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies Cannobio (p. 163), and farther on is the promontory of *Cannero*, with the picturesque castles of that name on a rocky islet (p. 164). Near (21 M.) *Maccagno* the train crosses the *Giona*. Several tunnels.

25 M. **Luino**, an international station, with Swiss and Italian custom-houses, see p. 163. — To *Lugano*, see pp. 155, 154.

The line crosses the *Margorabbia* (p. 164) below its union with the *Tresa* (p. 154), and leads by *Germignaga* and through a tunnel to (29 1/2 M.) *Porto-Valtravaglia*. Beyond a tunnel under the castle of *Calde* (p. 164) we skirt the bay of the same name (opposite Intra, p. 165) and enter the *Tunnel of Calde*, 1 3/4 M. long.

34 M. **Laveno** (p. 164) is beautifully situated at the mouth of the *Boesio*, at the foot of the *Sasso del Ferro* (p. 164). The lake here attains its greatest breadth. Splendid view of the broad bay of

Stresa; in the centre lie the Borromean Islands: in the distance rise the snow-peaks of Monte Rosa and the Simplon.

Laveno is the station for *Intra*, *Pallanza*, *Stresa*, and the *Borromean Islands* (steamer and small boats, p. 165; from the station to the quay, 1/4 hr.; omn. in 6 min.). — Railway to *Varese* and to *Milan*, see pp. 158-157.

The line quits the lake. Tunnel of *Mombello* (3/4 M.). 36 1/2 M. *Leggiuno-Monvalle*; 40 1/2 M. *Ispra*, on a promontory (opposite Belgirate and Lesa, p. 170); 43 1/2 M. *Taino-Angera*.

47 M. **Sesto-Calende,** at the efflux of the *Ticino* from the lake, junction for Arona and for Milan (p. 158). A handsome iron bridge, with three openings (central 310 ft., the others 260 ft.), and two roadways (the upper for the railway, the lower for the Simplon road), here spans the Ticino. The railway to Arona (p. 158) diverges to the right on the other side of the river.

We follow the right bank of the Ticino. 48 M. *Castelletto-Ticino*; 51 M. *Porto-Varalpombia*; then a long tunnel. 52 M. *Pombia*. 56 1/2 M. *Oleggio* is the junction of the Novara and Arona line (p. 61). A glimpse of Mte. Rosa is obtained to the right. Flat country. — 59 M. *Bellinzago*.

67 M. **Novara** (p. 61), junction for Milan and Turin (R. 15).

72 1/2 M. *Garbagna*; 74 1/2 M. *Vespolate*; 77 M. *Borgo-Lavezzaro*. We traverse rice-fields, interspersed with arable land and mulberry trees. — 82 M. **Mortara,** a town with 5100 inhabitants. The church of *S. Lorenzo* contains pictures by Crespi, Lanini, Procaccini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian).

At Mortara the direct line to Milan diverges. From Milan to Mortara, 32 1/2 M., in 1 1/4-1 3/4 hr. (fares 5 fr. 90, 4 fr. 15, 2 fr. 65 c.; express 6 fr. 50, 4 fr. 55 c.). We start from the Central Station, and pass *Porta Ticinese* (Pl. B, 8), *Corsico*, *Trezzano sul Naviglio*, *Gaggiano*, and *Abbiategrasso* (with a church ascribed to Bramante). We cross the Ticino to **Vigevano** (*Alb. Reale*), a town of some importance in the silk-trade, with 13,700 inhab. and a spacious market-place surrounded by arcades. Tramways from Vigevano to *Novara* (p. 61) and to *Ottobiano* (see below). — Then (32 1/2 M.) *Mortara*, see above.

Mortara is also the junction for the Vercelli-Pavia line: 42 M., in 3-3 1/2 hrs. (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). Stations unimportant. *Vercelli*, see p. 60; *Pavia*, see p. 174.

Tramway from Mortara by *Ottobiano* (see above) to *Pieve del Cairo*.

85 M. *Olevano*; 89 1/2 M. *Valle*; 92 1/2 M. *Sartirana*; 95 1/2 M. *Torre-Berretti*, the junction of the Pavia and Alessandria line (p. 176).

To the left the long chain of the *Apennines* forms a blue line in the distance. The train crosses the *Po*. — 100 M. **Valenza,** once a fortified town, with 6500 inhab., has a cathedral of the 16th cent. (thence to Pavia, see p. 176; to Vercelli, see p. 61). — Tunnel 1 1/3 M. in length. 104 M. *Valmadonna*; several prettily situated little towns lie on the chain of hills to the right. The *Tanăro* is then crossed.

109 M. **Alessandria;** thence to *Genoa*, see pp. 46, 47.

28. Lago Maggiore.

Plan for a circular tour round the three lakes, see p. 143. The finest part of the Lago Maggiore is the W. bay, with the *Borromean Islands*, which are best visited from Pallanza, Stresa, or Baveno by small boat, though the hurried traveller may accomplish the excursion by steamer.

Railways. — From Bellinzona to Locarno, 14 M., in 1/2-3/4 hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Through-tickets including the steamboat on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.), etc. (comp. p. 166).

From Bellinzona to Sesto-Calende viâ Luino, 47 1/2 M., in 1 3/4-2 3/4 hrs. (fares 8 fr. 45, 5 fr. 95, 3 fr. 90 c.); to *Luino* in 1-1 1/2 hr. (fares 4 fr. 50, 3 fr. 20, 2 fr. 10 c.). See R. 25. — Stations on this line are denoted by a capital R. in the following description.

From Luino to Lugano, see pp. 155, 154; *from Laveno to Varese (Porto Ceresio, Como, Milan)*, see p. 158.

Steamboat thrice daily in summer from Locarno to Arona, five times daily from Cannobio to Arona, and six or seven times daily from Luino to Pallanza and Stresa. From Locarno to Arona 5 1/4-6 1/4 hrs.; from Luino to Isola Bella 2-3 1/4 (from Laveno 1 1/4) hrs.; from Isola Bella to Arona 1 1/4-1 1/2 hr. (fare from Locarno to Arona 5 fr. 85 or 3 fr. 20 c., from Luino to Isola Bella 2 fr. 15 or 1 fr. 30 c., from Isola Bella to Arona 1 fr. 70 c. or 1 fr., *landing and embarking at small-boat stations included;* comp. p. 144). Strict punctuality is not always observed. Some of the boats are saloon-steamers, with restaurants on board (déj. 3, D. 4 1/2 fr.). — Steamboat Stations are indicated in the following description by heavier type. The following stations are not always touched at: *Magadino*, *Ascona*, *Gerra*, *Maccagno*, *Cannero*, *Oggebbio*, *Ghiffa*, *Porto Valtravaglia*, *Suna*, and *Isola Superiore*. — Return tickets, valid for 8 days, are issued from the chief stations on the lake to *Milan* (steamer to *Laveno*, thence N. Railway viâ *Varese*); fares 13 fr., 9 fr. 40, 5 fr. 60 c. (Sunday return-tickets 8 fr. 50, 6 fr. 20, 3 fr. 90 c.).

From Bellinzona to Locarno (fares, see above). The train follows the Lugano line (p. 7) as far as (2 1/2 M.) *Giubiasco*, then diverges to the right and traverses the broad lower valley of the Ticino. — 5 1/2 M. *Cadenazzo*, the junction of the line skirting the E. bank of the lake to Luino, Novara, and Genoa (R. 27); change carriages for Locarno. — The Locarno branch crosses the Ticino before (8 1/2 M.) *Reazzino*, and the *Verzasca*, which dashes forth from a gorge on the right, beyond (11 M.) *Gordola*. It then skirts the Lago Maggiore to (14 M.) *Locarno*.

Locarno (R.). — *Grand Hôtel Locarno, with elevator, electric light, and English Chapel, R., L., & A. from 4 1/2, B. 1 1/2, déj. 3, D. 5, pens. 9-12, omn. 1 fr.; *Hôtel-Pension du Parc, R. 2 1/2-5, B. 1 1/2, déj. 2 1/2, D. 3 1/2, pens. 6 1/2-10 fr. Both these have views and fine gardens. — *Hôt.-Pens. Reber, with garden on the lake, R., L., & A. 2-3 1/2, pens. from 6 fr.; *Pens. Beau-Rivage, 6-8 fr.; *Hôt. Métropole & de la Couronne, R., L., & A. 2-3 1/2, B. 1 1/4, déj. 2 1/2, D. 3 1/2, pens. 6-7 fr.; *Hôt. Suisse, in the chief piazza, R., L., & A. 2 1/2, B. 1 1/4, D. 4, pens. 7-8, omn. 1/2 fr.; *Hôt. du Lac, near the rail. station, R. 2, B. 1, D. 3 1/2, pens. 7 fr.; Hôt. de la Gare, pens. 5-6 fr.; Alb. S. Gottardo, also near the station, R., L., & A. from 1 1/2, B. 1, déj. incl. wine 2 1/2, D. incl. wine 3, board 4 fr. — Pens. Villa Righetti, on the way to the Madonna del Sasso, 5-6 1/2 fr.; *Hôt.-Pens. Belvedere, still higher up, pens. 5 1/2-7 1/2 fr.; *Pens. Villa Muralto., 5-6 fr. — Furnished rooms at *Giul. Borghetti's.* — Restaurants: *Rail. Restaurant; Café du Lac; Café Svizzero; Commercio.* — *Baths*, on the lake.

Locarno (680 ft.; pop. 3400, Rom. Cath.), suitable for a prolonged stay, is situated on the N. shore of the lake, at the mouth of the *Maggia*, the deposits of which have formed a considerable

delta. Politically Locarno has been Swiss (Canton Ticino) since 1513, but the character of the architecture, scenery, and population is Italian. Its mild climate makes it a favourite transition and winter resort for Germans and Swiss. The expulsion of the Protestants in 1553 arrested the development of the town, which was of considerable importance in the middle ages. From the pier we proceed to the W. to the market-place, in which are the *Government Buildings* and the *Post Office;* the houses have arcades on the groundfloor. A fountain in front of the church of *Sant' Antonio* commemorates the *Marchese Marcacci* (d. 1854), a benefactor of the town; and another monument has been erected to the deputy *Mordasini* (d. 1888). In the neighbourhood is a trout-breeding establishment. Great national festival on 8th Sept., the Nativity of the Virgin.

The pilgrimage-church of **Madonna del Sasso* (1170 ft.), on a wooded eminence above the town (½ hr.; steep paved path passing to the left of the 'Scuola Normale Femminile'), contains an Entombment, by Ciseri (to the left), and a Flight into Egypt, by Bramantino (to the right). Passing through the convent-buildings, and turning to the left again across a wooden bridge, and ascending rapidly, we reach (5-6 min.) a *Chapel*, commanding a charmingly picturesque retrospect of the Madonna del Sasso. The chapel contains a painted terracotta group of the Resurrection by Rossi (1887). Still higher up is the chapel of *Trinità del Monte*, whence we have a view of the upper part of the Lago Maggiore. The whole walk (best towards evening) may be easily made in 1½ hr.

The ***Lago Maggiore** (635 ft.; greatest depth 1220 ft.), the *Lacus Verbanus* of the Romans, is about 37 M. long and averages 2-3 M. in width (area 85 sq. M.). The N. part of the lake belongs to Switzerland; the W. bank beyond the brook *Valmara*, and the E. bank beyond the *Dirinella* belong to Italy. Its principal tributaries are on the N. the *Ticino (Tessin)* and the *Maggia*, and on the W. the *Tosa*. The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

Opposite Locarno, at the mouth of the Ticino, lies **Magadino** (R.; *Hôtel Bellevue*, *Pens. Viviani*, pens. incl. wine 5 fr., well spoken of, both on the lake), comprising two villages, *Magadino Inferiore* and *Superiore*, at the foot of *Monte Tamaro* (p. 12).

To the S. of Locarno we have a view into the valley of the *Maggia*, which has formed a large delta at its entrance into the lake. Farther on the W. bank of the lake is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies **Ascōna** (B.), with a ruined castle and several villas; higher up, on the slope, *Ronco*. Passing

Geograph Anstalt von

Intragna
Losone
Solduno
LOCARNO
Ascona
Ronco
Magadino
Vira
Piazzogna
Gerra
Vairana
Brissago
Piodina
Ranzo
S. Abbondio
Caviano
Sasso Corbaro
Pino
Tronzano
Indemini
Biegno
Lozzo
Arado
Graglio
Garabiolo
Muraglia
Rase
Magliaccone
Agra
Rino
Dunzenza
Astano
Sessa
Curio
Cannero
Oggebbio
Luino
Voldomino
Castelrotto
Tremenaga
Monte Grino
Brezzo di Bedero
Porto Valtravaglia
Germignaga
Esio
Cassano Scarbi
Premeno
Miazzina
Cossogno
Orasso
Cursolo
Finero
Fosseno
Dissimo
Olgia
Borgnano
Cavaglio
Fosmenduno
Cannobio
Traffiume
Campagnano
Musignano
Sagata
Tronzano
Fajer on
Binzo
Cremenaga
Mergozzo
Ovedro
Premeno
Cicogna
Trobiolo
Pogallo
Biogno
Tracreja
Viggiana
Spalavera
Scarena
Intragna
Jaraxo
Pino
Zenna
Roccie del Gridone
Monte Limidario
Pizzo Vigezzo
Val Vigezzo
Val Cannobina
Val Grande
Val Intrasca
Val Pedemonte
Val Verbano
Lago Maggiore

the two small *Isole di Brissago*, the steamer reaches **Gerra** (R.) on the E. bank, and then, on the W. bank, **Brissago** (**Hôt.-Pens. Beau-Séjour*, pens. from 6 fr.; **Hôtel Suisse; Pens. Köhler)*, a delightful spot, with picturesque white houses and villas in luxuriant gardens, and a fine group of old cypresses near the church. The slopes above are covered with fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. A pleasant route leads to *Madonna del Monte*, with its chalybeate spring. Brissago is the last Swiss station. The Italian custom-house examination is made on board the steamer. To the S. of Brissago is a large 'international' tobacco factory.

Opposite Brissago, on the E. bank, lies the Italian village of *Pino* (R.).

S. Agăta and **Cannobio** (*Hôtel Cannobio*, R. $2^1/_2$-3, pens. 6 fr.; *Albergo delle Alpi*, moderate; **Villa Badia*, $1^1/_2$ M. to the S., 260 ft. above the lake, pleasant and quiet, pens. 6-7 fr.) are also on Italian territory. Cannobio (1800 inhab.) is one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobina*, and overshadowed by richly wooded mountains. In the church *della Pietà*, the dome of which is in the style of Bramante, is a *Bearing of the Cross, with a predella representing worshipping angels, by Gaud. Ferrari (about 1525).

Pleasant walk of $^1/_2$ hr. (also omn.) up the beautiful Val Cannobina to the hydropathic of *La Salute* (open from June to Oct.), and thence viâ *Traffiume* to the (20 min.) *Orrido*, a rocky chasm with a waterfall to which boats can ascend (boatman to be brought from Traffiume, $^1/_2$-1 fr.). — A walk along the road to ($4^1/_2$ M.) *Cannero* (p. 164) may also be strongly recommended.

The steamer now steers to the E. bank (to the W. the Castelli di Cannero appear in the lake; p. 164), and stops at **Maccagno** (R.; *Alb. della Torre*), with a picturesque church and an ancient tower, whence we may visit the (2 hrs.) loftily situated *Lago d'Eglio* (2950 ft.; *Hotel; fine view). Farther on the viaducts and tunnels of the St. Gotthard Railway are seen skirting the lake. Passing *Casneda*, in a wooded ravine, we next reach —

Luino (R.). — The Steamboat Pier adjoins the waiting-room (déj. incl. wine $2^1/_2$, D. incl. wine $4^1/_2$ fr.) of the *Steam Tramway to Ponte Tresa* (Lugano; see p. 7). By passing to the left of this station and the statue of Garibaldi and following the wide 'Via Principe di Napoli' we reach (10 min.; omnibus 40, trunk 50, smaller package 25 c.) the Stazione Internazionale, the station of the Bellinzona and Genoa line, where the Italian and Swiss custom-house examinations take place (*Restaurant, déj. 2-$2^1/_2$, D. 3-4 fr., incl. wine).

Hotels. *Grand Hôtel Simplon et Terminus, on the lake, to the S. of the town, with a garden, R., L., & A. 3-5, B. $1^1/_2$, déj. 3, D. 5, pens. 8-12, omn. 1 fr.; Hôtel Poste et Suisse, R., L., & A. $1^1/_2$, D. 3 fr., well spoken of; Vittoria, R., L., & A. $2^1/_2$, B. $1^1/_4$, déj. $2^1/_2$, D. 4, pens. 8, omn. $^3/_4$ fr.; these two near the steamboat-pier. — Near the Stazione Internazionale: Milano, R., L., & A. $2^1/_4$, déj. incl. wine 2, D. incl. wine 3, pens. 7 fr.; Ancora. — *Café Clerici*, next the Hôtel Poste.

Luino or *Luvino*, a busy little town with 1800 inhab., is situated at the base and on the slopes of the mountain, a little to the N.

of the mouth of the *Tresa*. It affords good headquarters for a prolonged stay on account of its ample railway and steamer facilities. The *Statue of Garibaldi*, near the pier, commemorates his brave but futile attempt to continue the contest here with his devoted guerilla band after the conclusion of the armistice between Piedmont and Austria on Aug. 15th, 1848. The church of *San Pietro* is adorned with frescoes by *Bernardino Luini*, a native of the place (ca. 1470-1530). Among the numerous tasteful villas in the vicinity is the *Palazzo Crivelli*, to the N., surrounded by pines. Pleasant walk to *Maccagno* (p. 163). — At the mouth of the *Margorabbia*, $^1/_2$ M. to the S., lies *Germignaga*, with the large silk-spinning *(filanda)* and winding *(filatoja)* factories of E. Stehli-Hirt of Zürich.

On the W. bank rise two grotesque-looking castles *(Castelli di Cannero)*, half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. — **Canněro** *(Hôt.-Pens. Nizza; Alb. Cannero)* is beautifully situated on the sunny S. slopes of *Monte Carza*, in the midst of vineyards and orchards. Beyond it is the little village of *Barbè*, with its slender campanile. The next stations are **Oggebbio**, built in terraces on the mountain slopes, and **Ghiffa** (small-boat station; **Hôtel Ghiffa*, pens. 6 fr.), on the W. bank, and **Porto Valtravaglia** (R.; *Osteria Antica*) on the E. In a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. To the S. appears the green *Sasso del Ferro* (see below), and to the W. the Monte Rosa and Simplon groups. Then, to the E., —

Laveno (R.; **Posta*, R., L., & A. $2^1/_2$, B. $1^1/_4$, D. $2^3/_4$ fr.; **Moro*, nearer the landing-place, R., L., & A. 2 fr., Italian, unpretending), beautifully situated on the slopes of the two-peaked *Monte Boscero*, on a bay at the mouth of the *Boesio*, formerly a fortified harbour for the Austrian gunboats. The quay is close to the *Varese-Milan Station* (p. 158), while the *St. Gotthard Station* (Bellinzona-Genoa line, R. 27) lies $^1/_2$ M. farther on in the same direction (omn.). A monument near the quay commemorates the Garibaldians who fell in 1859. The site of Fort S. Michele (to the left as the steamer approaches) is now occupied by a pottery belonging to the *Società Ceramica Italiana*. Above it is the *Villa Pullè*, with a belvedere, which contains a few relics of 1859.

Behind Laveno rises the green **Sasso del Ferro** (3485 ft.), the most beautiful mountain on the lake, easily ascended in $2^1/_2$-3 hrs., and commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. — About 7 M. to the N.E. of Laveno, behind the Sasso del Ferro, lies the hamlet of *Vararo* (2625 ft.), whence we may ascend the **Monte Nudo* (4052 ft.; $1^1/_2$ hr.), perhaps the finest view-point in the district, commanding an imposing survey of the Lago Maggiore, the Lago di Lugano, the Lago di Varese, and the Valaisian Alps. — Interesting excursion to the convent of **Santa Caterina del Sasso**, $1^1/_4$ hr. from Laveno, high above the lake. We may go either viâ *Cerro*, to which a road diverges to the right beyond the bridge over the Boesio and a little short of the St. Gotthard station (see above), and thence by a picturesque

footpath; or direct by boat from Laveno. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the 17th century and has remained there ever since. View of the Borromean Islands and the snow mountains to the W.

From Laveno to the Borromean Islands and Pallanza (pp. 166, 167), boat with three rowers, 10-12 fr.; to Isola Bella 1½ hr.; thence to Isola Madre, 20 min., to Pallanza 20 min. more.

From Laveno viâ *Varese* to *Como*, see pp. 141, 140; to *Milan* viâ *Varese* and *Saronno*, see R. 25; to *Porto Ceresio (Lake of Lugano)* viâ *Varese*, see RR. 23, 24; to *Milan* viâ *Gallarate*, see p. 155.

The steamboat now approaches the W. bank again, at first disclosing a view of the N. neighbours of Monte Rosa: first the Strahlhorn, then the Mischabel and Simplon group.

Intra (**Vitello d'Oro*, *Leone d'Oro*, and *Hôtel de la Ville*, now united, R. & A. 2½-3½, B. 1¼ fr.; *Hôtel Intra; Agnello; Café Monti; Omnibus* to Pallanza-Gravellona; see p. 166), a flourishing town (5700 inhab.) with manufactories chiefly belonging to Swiss proprietors, is situated on alluvial soil, between two mountain-streams, the *S. Giovanni* and *S. Bernardino*. Near the quay is a marble statue of *Garibaldi;* and close by is a war-monument for 1859. In the square in front of the theatre is a bronze *Statue of Victor Emmanuel II.*, by Barsaglia. A bronze bust commemorates *Pietro Cerretti*, the philosopher, who was born at Intra in 1823. Intra contains a large Roman Catholic church and a Swiss Protestant church. In the vicinity are several fine villas with beautiful gardens. The **Villa Franzosini* (Count Barbò), ½ M. to the N.E., and the *Villa Ada* of M. Ceriani, ¾ M. farther on, are both noteworthy for their luxuriant gardens. To the S. are the little old church and villa of *S. Remigio;* and farther on, on the promontory of Castagnola, is the red Gothic *Villa Ashburner*.

Pleasant walk from Intra to the N. by a good road (omn.; carr. 16 fr., with 2 or 3 horses, 25 fr.; shaded short-cuts for walkers), viâ *Arizzano* to (3¾ M.) **Bee** (1935 ft.; **Alb. Bee*), with a fine view of Lago Maggiore, and to (3 M.) **Premeno** (2600 ft.; **Hôt.-Pens. Premeno*, pens. 8 fr.; *Ristor. Tornico*, with rooms). Above it (10 min.) is the *Tornico*, a platform laid out in honour of Garibaldi, with a good spring and a beautiful view of the Alps. A few min. higher is the **Bellavista*, an admirable point of view, commanding the lake to the E., and the beautiful and fertile Val Intragna to the W. with its numerous villages.

To the S. of Intra the *Punta della Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake; upon it is situated the *Hôtel Eden* (p. 166). As soon as we double the cape and enter the wide W. bay of the lake, we obtain a *View of the Borromean Islands: near the S. bank is the Isola Bella, to the W. of it, the Isola dei Pescatori, in front, the Isola Madre. The little *Isola S. Giovanni*, near Pallanza, with its chapel, house, and garden, is also one of the Borromean Islands. Behind the Isola dei Pescatori rises the blunt pyramid of the Mottarone (p. 169), crowned with its hotel; farther to the W. appear the white quarries near Baveno; while the background is filled up by the snow-clad mountains between the Simplon and the Monte Rosa.

Pallanza. — **Hotels** (omnibus from the quay, 1-1½ fr.). *Grand Hôtel Pallanza, a large house, finely situated, ½ M. from the landing-place, with the *Villa Montebello* and several other dépendances, lift, electric light, and railway booking-office; R. & L. 3-6, A. 1, B. 1½, déj. 3, D. 5, warm bath 2½, lake-bath 1½, board in summer 7½-12½, in winter 7-10½ fr. (tariff in bedrooms). *Grand Hôtel Eden (p. 165), with extensive view to the E., S., & W., R., L., & A. 3½-7, B. 1½, déj. 3, D. 5, pens. 8-12 fr. — *Métropole et Poste, with electric light, hot air heating, and lift, R., L., & A. 3-4, B. 1½, déj. 2½, D. 4, pens. 7-8 fr.; San Gottardo, R., L., & A. from 2, déj. 2½, D. 3½, pens. from 5 fr.; Bellevue, with beer-saloon, R. from 1½, D. 2½, pens. 5-7 fr.. these three near the quay; Alb. Milano, in the market-place, R. 2-3, B. 1¼, D. incl. wine 4 fr., well spoken of. — *Pens. Villa Castagnola, pens. 6½-8½ fr.; *Pens. Villa Maggiore. R. from 2 fr., L. 30 c., B. 1, déj. 2, D. 3, pens. 5-6 fr. — *Café Bolongaro*, near the steamboat-pier.

Diligence (office opposite the Alb. S. Gottardo) to (6 M.) Gravellona. 4 times daily, in 1 hr. (fares 1 fr. 65 c.; coupé or banquette 2½ fr.; 33 lbs. of luggage free), in connection with the diligence thrice daily to Intra (p. 165), in 25 min. (50 c.). The Hôtel Pallanza also sends a private omnibus to Gravellona. — **Goods Agent,** *Meregalli.*

Boat with one rower to the Isola Madre and back 2½, with two 4½, to Isola Bella and back 3½ or 6; to both islands and back 4 or 7; to Stresa and back 3½ or 6; to Laveno and back 3½ or 7 fr., etc. The traveller should ask to see the tariff before embarking. The hotels also possess boats, for which the charges are similar. Comp. also p. 165.

English Church Service in the Grand Hôtel Pallanza (April-Oct.).

Pallanza, a thriving little town with 3200 inhab., delightfully situated opposite the Borromean Islands, commands a view of them, and of the lake as far as the snow-covered Swiss Alps. As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. Opposite the quay is the market-place (Piazza Garibaldi), with the *Municipio*, a monument to *Carlo Cadorna* (by Trubetzkoi; 1895), and the church of *S. Leonardo*, the campanile of which stands on the foundations of an old castle. The road to the right passes the villas *Giulia*, *Bozzotti* (right), and *Montebello* (left; see above), and the interesting nursery gardens of *Rovelli* (left), and then leads round the promontory of Castagnola to Intra. — In the street running inland from the market-place is the *Post Office* (on the right), and at the end of the town, to the left, is the church of *Santo Stefano*, with a Roman inscription built into the wall to the left of the portal. The broad Viale Principe Umberto, straight in front, leads past the bathing-establishment of *Caprera* to the (¼ hr.) domed church of the *Madonna di Campagna*, containing frescoes by Gaud. Ferrari (dome) and the Procaccini (choir and chapels). The church lies at the foot of the *Monte Rosso* (2270 ft.), which is ascended hence in 1¼ hr., past the (5 min.) *Hôtel della Salute*. Fine view from the summit (small Restaur.).

Circuit of the Monte Rosso (3½-4 hrs.; only bread and wine to be obtained on the way). We proceed straight on from the Madonna di Campagna; ¼ hr. bridge over the *San Bernardino* (p. 165; footpath ascends on the left bank); 20 min. Intra road, where we turn to the left; 6 min. *Trobaso;* we turn to the left in the village; in 12 min. the road forks, the right branch leading to Unchio (p. 167), the left recrossing the

L A G O
MAGGIORE
PALLANZA
Suna
INTRA
Pallanza
Cambiasca
Burèglio
Roncaccio
Vignone
Bee
Arizzano
Carciago
Loverallo
Biganzolo
Campasca
Antoliva
Franzosini
Franzosini (V.a Prima)
Caramella
Mad.a di Campagna
Cassonia
Manifa di Cotone
Fabb.a Baeer
Dec.a
S. Anna
Mad.a del Sette Dolore
V.la Campanella
V.la Graccetta
Fermo
Ist. Castagnola
S. Remigio
V.la Ashburner
V.la Ferragatti
Gr. Hot. Eden
Punta della Castagnola
V.la Giulia
V.la Montebello
Isolino S. Giovanni
Gr. Hot. Pallanza
Rossaccio
Franzosini
Mad.a del Carmine
Unchio
Santino
Oratorio
Fabb.a di Chiodi
Cossogno
Rovegro
Frucchia
C. Trihi
Corte Sup.i
Corte Romano
Corte Varino
Casera
A. Sima
Vela
C. Briasasca
A. Cristina
C. Imbiesi
Oratorio di Santino
Roccolo
Valleggia
Lago di Mergozzo
Caratocchi
Le Piane
V.la Cavini
Biero
C. Sacro
V.le del Frati
Cavandone
Fondo Toce
C. Maisiri
V.la Biermana
V.la Fognaca
C. Scampei
Mad.a del Buon Rimedio
Ost.a Gallo
Toce
S. Carlo
Torre
Rio di Tessa
Belvedere
C. Gruppi
Motto del Casino
C. Lu Puncia
V.la Falcone
194
Feriolo
Ponchio
C. Galli
C. Fornaci
Torre
C. Prevostura
Cava Della Casa
Ronchi
M. Camoscio
Oltrefiume
Lisorno
1: 65.000
Kilom.
Engl. Mile
I. Madre
Gravellona Toce
Ornavasso
Carpugnino
Cotonificio
Tiro a Segno
C. Crosini
C. Tagliorni
Mad.a di Renca
M. Rosso
693
S. Pietro
Cart.a di Trobaso
Trobaso
C. Barduzzina
C. Maggio
S. Martino
Ost.a del Pinco
Tiro a Segno
V.la Viani
V.la Diseria
V.la Massi
C. Adami
C. Nadini
V.la Falcone
Mad.a di Sette Dolore
Dec.a
S. Anna
Isolino S. Giovanni
Gr. Hot. Pallanza
Lisorno
Lisorno
Lisorno

Oltrefiume
BAVENO
I.a Madre
1: 65.000
2 Kilom.
1 Engl. Mile
L A G O
M A G G I O R E
Romanico
Molino di Ripa
I.a Superiore o dei Pescatori
I.a Bella
Isole Borromee
Lolta
Roncaro
Campino
Chignolo Verbano
Someraro
Carciano
STRESA
M. Zughero
M. Croce della Tola
Monte Mottarone
Levo
Alpe Vidabbia
Alpe Prevarlet
C.le Piaghe
A. Caporale
A. Vaccarezzia
Alpe Giardino
Alpi di Parone
Alpe Scoccia
A. del Dente
A. Albero
A. Salè
A. Prato Fiorente
Alpe Fiom
Alpe Calandro
C.le del Frassio della Barchetta
A. Marghiti
A. del Volpe
A. Tapia
A. Cortano
A. Nuovo
Rio Alpino
Ciresoli
A. Tensa
A. Sulmagli
Madonna del Sasso
M. Sciarre
GIGNESE
Nocco
Carpugnino
Alpe Noronida
Albergo Alpino
C.a La Quiete
M. Piaggia
Vezzo
Sasso Marco
Vedasco
Motta Vineja
Sroppino
Magognino
Brissino
Albergo
C.a La Sacca
S. Giovanni
Binda
Passera
Villa Vignolo
Villa Pallavicino
Villa Maria
Villa Duchessa di Genova
Villa Bonomellini
Villa Amalia
Villa Basile
Villa Boggiani
Pal.o Casanova
Albergo Isole Borromee
Collegio Rosmini
Via Carolina
Via Ruffoni
Via Andreana
Via Borromeo
Via Torbiera
Via Cavour
Via Ferrovia del Sempione
Via Provinciale
Via Regina Margherita
Via Vittorio Emanuele
Albergo Guglielmina
A. di Seconduno
A. Chiesa
A. Mottarone
S. Eurosia
A. Cana
A. Curti
A. Pezzo
M. Zughero
1230
1020
1022
1088
1304
1491
1880
1892
1894
576
572
571
568
505

S. Bernardino by a fine bridge; 1/4 hr. *Santino*, beyond which the traveller should enquire the way, which is in poor condition; 1/2 hr. *Bieno;* then by a steep and stony path to (1/2 hr.) *Cavandone*, passing by the pilgrimage church below the village; the lake soon comes into view once more; 1 1/2 hr. *Suna* (see below). — By following the right arm of the road beyond Trobaso (p. 166) to (1/4 hr.) *Unchio* and (40 min.) *Cossogno*, and then taking the 'Via Solferino' (to the left), we soon reach (stony path) the (1/4 hr.) *Roman Bridge* over the romantic gorge of the S. Bernardino. Paths with steps lead hence to (1/4 hr.) the church of *Rovegro*. To reach the village we turn to the right. In the village we turn to the left and then follow a stony path along the ridge (with a boy as guide) to (1 hr.) *Santino* (see above). — Comp. also the excursions from Intra (p. 165) and from Laveno (p. 164).

To the W. of Pallanza the road leads along the lake to (1 M.) **Suna** (small-boat station; **Hôt. Suna*, with garden, R. 1 1/2 fr., pens. from 6 fr.) and to (3 M.) *Fondo Toce*, the latter situated at the mouth of the impetuous *Tosa (Toce)*. A road, diverging here to the right, leads to the small *Lago di Mergozzo*. Farther on we pass the granite-quarries of *Monte Orfano* (2595 ft.) and then cross the Tosa, by a five-arched bridge, to the railway-station of *Gravellona* (p. 171), 6 M. from Pallanza (omnibus, see p. 166).

In the S.W. nook of the bay lies *Feriolo*, 2 3/4 M. from Gravellona (p. 171; omn. to Stresa, see p. 169). The large granite-quarries extending along the hills between Feriolo and Baveno have for ages yielded a splendid building material, which has been used for the columns in the Cathedral of Milan, the church of S. Paolo fuori le Mura at Rome, the Galleria Vitt. Emanuele at Milan, and many other important structures. A visit may be paid to the *Stabilimento Nic. Della Casa*, about 3/4 M. from Baveno, where the granite is hewn and polished. — Then —

Baveno. — **Hotels** (all with large gardens). *Grand Hôtel Bellevue, R., L., & A. 4-8, B. 1 1/2, déj. 3 1/2, D. 5, pens. 9-12 fr., with lift; *Beaurivage, R., L., & A. 2 1/2-4 1/2, B. 1, déj. 2 1/2, D. 3 1/2 fr.; *Simplon, R., L., & A. 2-3, B. 1, déj. 2, D. 3 fr. — Diligence to *Gravellona* (p. 171; 5 M. (thrice daily in 1 hr. (fare 1 fr. 15 c., coupé or banquette 1 3/4 fr.).

Boats, see p. 144. Halfway between Baveno and Stresa is a ferry, where the charge for the short crossing (10 min.) is 1-2 fr.

English Church in the garden of the Villa Clara.

Baveno, a small place commanding a fine view of the Borromean Islands, is frequently chosen for a stay of some time. Near the village, on the side next Stresa, is the *Villa Clara*, in the early-English style, formerly belonging to Mr. Henfrey; it was occupied by Queen Victoria for some weeks in the spring of 1879 and by the Crown Prince Frederick of Germany in Oct., 1887 (no admission).

The most beautiful feature in this W. bay of the lake is formed by the ***Borromean Islands**, the scenery in the neighbourhood of which rivals that of the Lake of Como in grandeur and perhaps surpasses it in softness of character. The westernmost, the **Isola dei Pescatori** or **Superiore** (*Hôtel-Ristorante d'Italia*, pens. 5-6 fr.; *Trattoria del Verbano*, both well spoken of), is almost entirely occupied by a fishing-village (300 inhab.), but commands some pictur-

esque views. The steamers touch here only occasionally, but all of them call at the —

***Isola Bella** (*Hôtel du Dauphin* or *Delfino*, R., L., & A. 3, B. 1¼, D. 4, pens. 7 fr.; *Ristorante del Vapore*, tolerable), the best known of the four islands, which was formerly a barren rock with a church and a handful of cottages, until *Count Vitaliano Borromeo* (d. 1690) transformed it in 1650-71 by the erection of a château and the laying out of a garden. The huge *Château*, of which the N. wing is unfinished, contains a series of handsome reception-rooms, a gallery hung with tapestry of the 17th cent., and numerous other treasures of art (see below). The view through the arches of the long galleries under the château is very striking. The beautiful *Garden*, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camphor-trees, eucalypti, magnificent oleanders, and other luxuriant products of the south, while shell-grottoes, arbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., from March 15th to Nov. 15th, from 9 to 3, 4, or 5 according to the season. A servant shows the apartments (fee ½ fr., for a party 1 fr.), and a well-informed gardener shows the garden for a similar fee.

The PICTURE GALLERY, amidst its numerous copies, contains a few good Lombard pictures: *Giov. Pedrini*, Lucretia and Cleopatra; *Gaud. Ferrari*, Madonna; *Giulio Cesare Procaccini*, Head of St. John; **Boltraffio*, Portrait of a woman; *Borgognone*, Christ blessing; *Gregorio Schiavone*, Madonna between John the Baptist and St. Justina (an interesting work, wrongly ascribed to *Bernardinus Betinonus*). — The PRIVATE CHAPEL, which is not always shown, contains the handsome tombs of three members of the Borromeo family, brought from Milan. The two earlier (Giovanni and Camillo Borromeo) are probably by *Giov. Ant. Amadeo* (d. 1485), while the third is said to be a work of *Bambaja* (ca. 1515).

The usual charge for a boat to Isola Madre and back with two rowers is 3 fr.

The ***Isola Madre** (not a steamboat-station), also belonging to the Borromeo family, on its S. side resembles the Isola Bella, and is laid out in seven terraces with lemon and orange trellises; on the upper terrace is an uninhabited 'Palazzo' (beautiful view). On the N. side there are charming walks in the English style, with most luxuriant vegetation (fee 1 fr.).

Nearly opposite Isola Bella, on the W. bank, lies —

Stresa. — **Hotels** (closed in winter). *HÔTEL DES ILES BORROMÉES, ½ M. from the landing-place, comfortable, with beautiful garden, R. 3-4½, L. ¾, A. 1, B. 1½, déj. 3, D. 5, pens. 9-12, omn. 1 fr.; *HÔT.-PENS. BEAU-SÉJOUR,

above the village, on the road to the Mottarone, with large garden. — *Hôtel Milano, with garden, near the steamboat-pier, R. from 2, B. 1½, déj. 3, D. 4, pens. from 6 fr. — Albergo Reale Bolongaro, on the lake, R., L., & A. from 2, B. 1, déj. 3, D. 4, pens. 6½ fr.; Hôt. d'Italie et Pens. Suisse, R., L., & A. 1½-2½, B. 1¼, déj. 2½, D. 3½, pens. from 6 fr.; S. Gottardo, with garden, R. 2, B. 1¼, déj. 2½, D. 3½, pens. 5½-6 fr., all these good Italian houses. — *Ristorante Zanini*, with beds.

Boat (barca) with one rower 2 fr. for the first hour, and 50 c. for each additional ½ hr.; to *Isola Madre* and *Isola Bella* and back, with one rower, 4½ fr.

Diligence to *Gravellona* (p. 171; 7½ M.) thrice daily in 1¼ hr. (fare 1 fr. 80 c., coupé or banquette 2 fr. 70 c.).

Photographs: *E. Büschi*, Via Principe Tommaso.

English Church Service at the Hôtel des Iles Borromées (April-Sept.). — **English Physician**, *Dr. Danvers* (in winter at Bordighera).

Stresa, cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, with the country-houses of many of the Italian noblesse, and is a suitable spot for a lengthened stay during the summer months. The *Villa Ducale*, adjoining the Alb. Milano on the W., belongs to the Duchess of Genoa (née Princess of Saxony), and the new building in the park belongs to her son the Duke of Genoa. — About 10 min. above the village, to the S. (reached by ascending from the Alb. Reale), stands the handsome *Rosminian Monastery* (875 ft.), now a school. The church contains the monument of Ant. Rosmini (d. 1855), with an admirable statue by Vela. The front of the church commands a beautiful view of Pallanza, Intra, and the islands. — Above the lake, ½ M. to the S., is the beautifully situated *Villa Pallavicino*, and ¼ M. farther on is the *Villa Vignōlo*, both with fine gardens (visitors admitted).

The Monte Mottarone is easily ascended from Stresa or Baveno in 3½-4 hrs. (guide 5 fr., convenient; mule 5 fr., with attendant 8 fr.; one-horse mountain-car from Stresa to the Alb. Alpino 10 fr.). The route from Baveno leads by *Romanico*, *Loita*, and *Campino*, mostly through wood, to *Someraro* (1500 ft.), where it joins a route ascending from the road along the lake opposite the Isola Bella, and to (1¾-2 hrs.) the hamlet of *Levo* (1915 ft.; *Hôtel Levo, pens. 6-7 fr.). A road leads hence towards the left to (25 min.) the Alb. Alpino (see below). The route to the Mottarone farther on ascends across pastures, past the *Alpe Giardino* (3057 ft.), to the (1 hr.) chapel of *Sant' Eurosia* (3685 ft.), where we turn to the right. 20 min. *Alpe del Mottarone*, surrounded by fine beeches and elms; ½ hr. *Albergo Mottarone* (see below). — Those who start from Stresa at first follow the road diverging from the main road a little to the E. of the Hôtel des Iles Borromées. 1 hr. *Ristorante Zanini* (a dépendance of the establishment in Stresa), a hut on an open meadow adjoining the *Sasso Marcio*. A finger-post points to the right to Levo (see above), while the carriage-road goes on to *Gignese*. We, however, follow the road which diverges to the right, 25 min. from the Ristorante Zanini, before we reach Gignese, and leads to (¼ hr.) the **Albergo Alpino* (2756 ft.; pens. 7½-8 fr.), with a view of Pallanza, Intra, and Baveno. Thence we proceed across pastures and the *Alpe del Mottarone* (see above) to (1¾ hr.) the **Albergo Mottarone* (4678 ft.; R., L., & A. 3, B. 1½, déj. 3, pens. with wine 7½ fr.), kept by the brothers Guglielmina, 10 min. below the turf-clad summit of the **Monte Mottarone* or *Motterone* (4892 ft.), the culminating point of the *Margozzolo Group*. The view from the top of the 'Rigi of Northern Italy' embraces the Alps, from the Col di Tenda and Monte Viso on the W., to the Ortler and Adamello on the E. (panorama by Bossoli, in the hotel). The most con-

spicuous feature is the Mte. Rosa group (especially fine by morning-light); to the right of it appear the Cima di Jazzi, Strahlhorn, Rimpfischhorn, Allalinhorn, Alphubel, Mischabel (Täschhorn, Dom, Nadelhorn), Pizzo Bottarello, Portjengrat, Bietschhorn, Mte. Leone, Jungfrau, Helsenhorn, Fieschерhörner; then more distant, to the E. of the peaks of Mte. Zeda, the Rheinwald Mountains, Bernina, Disgrazia, Mte. Legnone, Mte. Generoso, Mte. Grigna. At our feet lie seven different lakes, the Lake of Orta, Lago di Mergozzo, Lago Maggiore, Lago di Biandronno, Lago di Varese, Lago di Monate, and Lago di Comabbio; farther to the right stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the cathedral of Milan. The Ticino and the Sesia meander like silver threads through the plains.

On the W. side a path, rather steep at places (guide advisable), descends direct to (2 hrs.) *Omegna* (rail. stat., see p. 171). Travellers bound for *Orta* (1½ hrs) soon reach a broad bridle-path on the S. side of the hill (guide unnecessary), which after 1 hr. passes above the *Alpe Cortano* (to the right) and in 40 min. more in front of the *Madonna di Luciago*. In 2¼ hrs. (from the summit) they reach *Chéggino* (2120 ft.), whence another ¼ hr. brings them to *Armeno* (1720 ft.; Alb. al Mottarone), on the high-road. They follow the latter to the S., and in 12 min. reach a point where the road forks, the left branch leading to *Miasino* (p. 171), while the right, crossing the railway to Gravellona (station of Orta to the left), runs viâ *Carcegna* and the *Villa Crespi* (p. 171) to *Orta* (1¼ hr. from Armeno). To reach the Albergo Belvédere (p. 171), we turn to the right, 2 min. beyond the Villa Crespi.

Beyond Stresa the banks of the Lago Maggiore become flatter, and Monte Rosa makes its appearance to the W. The next place on the W. bank is **Belgirate** (*Grand Hôtel Belgirate*, closed at present), surrounded by the *Villas Fontana*, *Principessa Matilda*, and others. — Then follow **Lesa** and **Meina** (*Albergo Zanetta*), and, on the E. bank, **Angera** (rail. stat.), with a château of Count Borromeo.

Arona, and thence to *Milan*, see p. 158; to *Novara* (Genoa, Turin), see p. 61.

29. From Domodossola to Novara. Lake of Orta. From Orta to Varallo.

56 M. Railway in 3½ hrs. (fares 10 fr. 20, 7 fr. 15, 4 fr. 60 c.); to *Gravellona*, the station for the Lago Maggiore (omn. to Pallanza and to Stresa, see pp. 166, 169), 18½ M., in 1 hr. (fares 3 fr. 40, 2 fr. 40, 1 fr. 50 c.).

Domodossola, see p. 4. The railway runs straight through the *Val d'Ossola*, skirting the base of the mountains on the W. and following the right bank of the *Tosa (Toce)*, which separates into several arms and fills the whole valley with its débris. At (3½ M.) *Villa*, or *Villadossola*, the *Antrona Valley* opens on the right.

Near (5 M.) *Pallanzeno* (748 ft.) the train hugs the river for a short distance and then traverses an open expanse of meadow. At (7 M.) *Piedimulera* (810 ft.; *Alb. Piedimulera or Cavour; *Corona; Alb. della Stazione) the *Val Anzasca*, leading up to *Macugnaga* at the foot of Monte Rosa (see *Baedeker's Switzerland*), opens to the right. The railway crosses the *Anza* at (8 M.) *Rumianca* and the Tosa at (9 M.) **Vogogna** (715 ft.; *Corona*), a small town at the base of precipitous rocks, with a ruined castle. — 10½ M. *Premosello*.

Beyond (13 M.) *Cuzzago* the Tosa is crossed. On the hill to the left, near (15½ M.) **Ornavasso** (690 ft.; *Italia; Croce Bianca*), are important marble-quarries.

18½ M. **Gravellona-Toce** (*Rail. Restaurant;* inns poor), with large cotton-mills, situated at the junction of the *Strona* with the Tosa.

Passengers for the Lago Maggiore leave the railway here. The road to (6 M.) *Pallanza* runs viâ Fondotoce and Suna (see p. 167; omn., see p. 166; carr. with one horse 5, with two horses 10 fr.). For the road to (5 M.) *Baveno* (viâ Feriolo) and *Stresa*, see pp. 167, 168 (omn., see p. 169; carr. to Baveno 4, to Stresa 5 fr., with two horses 8 or 10 fr.). — There are always plenty of vehicles at Gravellona station. It is neither necessary nor advisable to take the omnibus seats at Domodossola.

The railway runs to the S. through the fertile valley of the Strona. Beyond (21 M.) *Crusinallo* it crosses the river and immediately afterwards the *Nigulia Canal*, which drains the *Lake of Orta*.

23 M. **Omegna** *(Alb. della Posta)*, with a large paper-mill, lies at the N. end of the charming **Lake of Orta** (950 ft. above the sea; 7½ M. long), now known as the *Lago Cusio* from its (somewhat doubtful) ancient name. — The line runs high above the lake, commanding beautiful views of it. Beyond (27 M.) *Pettenasco* we cross the *Pescone*, and then the imposing *Sassina Viaduct*.

28½ M. **Orta,** also the station for *Miasino*.

The railway-station lies about 1 M. above Orta. On leaving it we turn to the left, pass below the railway, and proceed in a straight direction. About halfway to the town we pass the *Villa Crespi*, in a Moorish style, beyond which a guide-post points to the right to the *Monte d'Orta* and the (¼ hr.) Alb. Belvedere.

Hotels. *Alb. Belvedere, on the W. slope of the Monte d'Orta, with fine view, R. & A. 3, D. 4 fr. (Engl. Ch. Serv. in summer). — Alb. S. Giulio (*Ronchetti;* well spoken of), Alb. Orta, both in the Piazza, by the lake, 1¼ M. from the railway-station; Hôt.-Pens. Garibaldi, at the rail. station. — *Boats* for hire at the Piazza.

The little town of *Orta*, consisting mainly of a Piazza, open on the side next the lake, one long narrow street, and a number of tasteful villas lining the road to the station, lies opposite the small *Isola S. Giulio*, at the S.W. base of the **Monte d'Orta** (1315 ft.), or *Sacro Monte*, a beautifully wooded hill, stretching out into the lake. The ascent of the Sacro Monte may be made either from a point halfway between the town and the station (see above) or from the Piazza, through the grounds of the *Villa of Marchese Natta* (50 c.). In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted life-size figures of terracotta, with a background 'al fresco'. Though of little artistic value, these groups are on the whole spirited and effective. The best are in the 13th, 16th, and 20th chapels; in the last is represented the canonisation of the saint. Various points on the hill command charming surveys of the lake, while the panorama from the Campanile at the top (50 c.) includes the snowy Monte Rosa, rising above the lower hills to the W.

A boat to the *Isola S. Giulio* and back costs 1½ fr. The ancient church here was founded by St. Julius, who came from Greece in 379 to convert the natives, and has been frequently restored. It contains several good reliefs, old frescoes, and a fine Romanesque pulpit. In the sacristy are a Madonna by Gaudenzio Ferrari and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius.

Picturesque EXCURSIONS may be made from Orta to the (1 hr.) *Madonna della Bocciola* (1565 ft.), situated on the hill above the station, to the W., and to the (1¼ hr.) *Torre di Buccione* (see below; boat to Buccione 1½ fr.), to the S., both points commanding good views. By *Pella* (see below) to (½ hr.) *Alzo*, with extensive granite-quarries (branch-railway from Gozzano, see below), and to (1 hr.) the *Madonna del Sasso* (2090 ft.), the pretty church of the hamlet of *Boletto*, on a lofty cliff, commanding a fine view. — The MONTE MOTTARONE may be ascended from Orta in 5 hrs. viâ *Carcegna*, *Armeno* (carr. practicable to this point; beyond it ox-carts), and *Cheggino* (see p. 170; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 6, donkey 10 fr.; over the Mottarone to Baveno or Stresa, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of S. Giulio (p. 171), and on the steep cliffs of the W. bank is the church of *Madonna del Sasso* (see above). Beyond (30½ M.) *Corconio* the train traverses a cutting on the W. side of the *Castello di Buccione*, a conspicuous old watch-tower at the S. end of the lake. 31½ M. *Bolzano*. 33½ M. *Gozzano* (branch-line to *Alzo*, see above). We now traverse the fertile *Val d'Agogna*. 36½ M. *Borgomanero* (Alb. al Ramo Secco); 41 M. *Cressa-Fontaneto*; 43 M. *Suno*; 46½ M. *Momo*; 50½ M. *Caltignaga*; 53½ M. *Vignale*.

56 M. **Novara**. From Novara to *Milan*, railway in 1-1½ hr., see pp. 61, 62; to *Laveno* in 1-1½ hr., see p. 160.

FROM ORTA OVER THE COLMA TO VARALLO, 4½ hrs., a beautiful walk (donkey 6, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of **Pella** (*Pesce d'Oro*, unpretending) peep from amidst chestnuts and walnuts (reached by boat from Orta in 20 min.; fare 1 fr.). We now follow the road leading along the slopes above the W. bank, and then a footpath leading to the left to (1 hr.) *Arola* (2015 ft.). At Arola we obtain a fine retrospect of the lake of Orta. We turn to the left 5 min. beyond the village, descend a little, and then keep on for ½ hr. on the same level, skirting the gorge of the Pellino, which here forms a pretty waterfall. We next ascend through wood, between crumbling blocks of granite, to the (¾ hr.) wooded **Col di Colma** (3090 ft.). An eminence to the left commands a splendid view, embracing Monte Rosa. In descending (to the right), we overlook the fertile *Val Sesia*, with its villages. The path leads through groves of chestnuts and walnuts to (¾ hr.) *Civiasco* (2350 ft.; several Cantine), whence a fine new road (short-cut by the old path to the left), affording a magnificent view of Mte. Rosa, leads to (¾ hr.) —

Varallo (1480 ft.; **Italia*, R., L., & A. 3½, B. 1½, déj. 2½, D. 4, pens. 7-8, omn. ½ fr.; **Posta*, R. & A. 2½, B. 1½, D. 4 fr., good cuisine; *Parigi*; *Croce Bianca*; post-office in the Palazzo di

Città), the terminus of the railway from Novara (p. 61) and the capital of the *Val Grande*, with 2300 inhab., at the mouth of the *Val Mastallone* (see below). The Piazza Vitt. Emanuele, at the entrance to the town from the station, is embellished with a monument to Victor Emmanuel II., by Gius. Antonini (1862). Over the high-altar of the collegiate church of *S. Gaudenzio* is a picture in six sections (Marriage of St. Catharine, Pietà, and Saints) by *Gaud. Ferrari* (1471-1546), a native of the neighbouring Val Duggia. The church of *Santa Maria delle Grazie*, at the approach to the Sacro Monte, contains a series of 21 *Scenes from the life of Christ (rood-screen) and other frescoes by this master, while there is also an Adoration of the Child by him over the portal of the church of *Santa Maria di Loreto*, about $^3/_4$ M. from the village. A marble statue of Ferrari, by Pietro Della Vedova (1884), stands in the Piazza Ferrari. The building of the *Società per l'Incoraggiamento alle Belle Arti*, in the Via del Santuario, contains a small picture-gallery and some natural history collections. In the Piazza Nuova are the library and reading-room of the Varallo branch of the *Italian Alpine Club* (strangers welcome). — On the Mastallone bridge is a statue of *General Giacomo Antonini*, by Gius. and Leone Antonini (1891). Beyond the bridge are the **Stabilimento Idroterapico*, a large and well-equipped hydropathic (open from May 1st to Oct. 15th; pens. 9-11 fr.), with a garden and swimming-bath, and the *Cotonificio Cuorgnè-Varallo*, a cotton-spinning mill.

The **Sacro Monte** (*Santuario di Varallo;* 1995 ft.), rising in the immediate vicinity of the town, is ascended from S. Maria delle Grazie (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. On the top of the hill and on its slopes are a church and 45 Chapels, or oratories, containing scenes from sacred history in painted lifesize figures of terracotta, with supplementary frescoes, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 45th. These are the work of Gaudenzio Ferrari (No. 5. The Magi, 38. Crucifixion), his pupil *Bern. Lanini*, *Tabacchetti*, *Morazzone*, and later masters of the upper valley of the Sesia. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded in 1486 by Bernardino Caloto, a Milanese nobleman, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not become important until after the visits of Cardinal Borromeo (p. 159), who caused the handsome Church to be built by Pellegrino Tibaldi in 1578. In the dome of the latter is a plastic representation of the Assumption, with 150 figures, by *Bossola* and *Volpini* of Milan. On the top, adjoining the church, are the *Albergo-Pension Alpina* and a *Café*.

A road ascends the pretty *Val Mastallone*, passing the (3 M.) picturesque *Ponte della Gula*, to (10$^1/_2$ M.) the charming village of **Fobello** (2885 ft.; *Posta; Italia*), whence an easy bridle-path crosses the *Col di Baranca* (5970 ft.) to (6 hrs) *Pontegrande* and *Macugnaga* (see *Baedeker's Switzerland*).

From Varallo to Alagna, 23 M., omnibus daily in 5 hrs. The road ascends the fertile *Val Sesia* by *Valmaggia* and *Vocca* to (5 M.) *Balmuccia* (1900 ft.), at the mouth of the *Sermenza* (p. 174), and next leads via *Scopa*, *Scopello*, *Pila*, *Piode*, and *Campertogno* to (10 M.) **Mollia** (2887 ft.; *Arb. Valsesiano*). Thence through the narrowing valley to (5$^1/_2$ M.) *Riva Valdobbia* (3628 ft.; Hôtel delle Alpi), with an elaborately decorated church, and (2$^1/_2$ M.) **Alagna** (3955 ft.; *Hôtel Monte Rosa; Gr.-Hôtel Alagna*), situated at the S.E. base of Monte Rosa, and frequented as a summer-resort. An easy bridle-path leads hence over the *Col d'Olen* (9420 ft.) to (6$^1/_2$ hrs.) *Gres-*

soney-la-Trinité; another, still easier, from Riva (p. 173) over the *Col di Valdobbia* (8360 ft.) to (7 hrs.) *Gressoney-St-Jean.* On the latter route, in the *Val Vogna*, 1½ M. from Riva, is the *Casa Janzo* (4593 ft.; *Inn), another favourite resort.

From Balmuccia (p. 173) a road ascends the picturesque **Val Sermenza** by (1½ M.) *Boccioleto* (2188 ft.; *Fenice) and *Ferrera* to (1½ M.) *Fervento* (restaurant), whence a bridle-path leads to (1 hr.) *Rimasco* (2870 ft.; two inns), where the valley divides: in the branch to the right (E.; *Val d'Egua*) lies (2 hrs.) *Carcoforo* (4281 ft.; Monte Moro, plain), while in the *Val Piccola*, to the left (W.), are *Rima S. Giuseppe* and (2 hrs.) *Rima* (4650 ft.; *Alb. Tagliaferro). For the passes hence to Macugnaga and other details, see *Baedeker's Switzerland.*

30. From Milan to Genoa viâ Pavia and Voghera.

93 M. Railway in 3-6½ hrs. (fares 17 fr. 10, 11 fr. 95, 7 fr. 70 c.; express 18 fr. 80, 13 fr. 15 c.); to *Pavia*, 22½ M., in ½-1 hr. (fares 4 fr. 10, 2 fr. 85, 1 fr. 85 c.; express 4 fr. 50, 3 fr. 15 c.). Passengers between Milan and Pavia may not use the express trains, except in the morning from Milan to the Certosa. — In winter the 'train de luxe' from Vienna to Cannes traverses this route (from Milan to Genoa, 3 hrs.; fare 23 fr. 75 c.).

From Milan to (17 M.) *Certosa*, see p. 134.

22½ M. **Pavia.** — **Hotels.** *Croce Bianca (Pl. a; B, 4), R., L., & A. from 3, B. 1½, déj. incl. wine 2½, D. 4, omnibus ½ fr.; Tre Re (Pl. c; B, 5). — *Café Demetrio*, Corso Vittorio Emanuele; *Caffè-Rist. Mercato Coperto*, in the Mercato Coperto, well spoken of.

Cab per drive 80 c., per hour 1 fr., at night 1 fr. 20 or 1 fr. 50 c. — *Omnibus* to the town 25 c. — *Steam Tramway* to Milan (comp. p. 108), starting from the Piazza Petrarca (Pl. B, 3).

The names of most of the streets have been altered recently; the old names are generally given in red lettering below the new. — A visit to the chief points of interest in the town occupies about 3 hrs.

Pavia, with 27,800 inhab., capital of the province of the same name and the see of a bishop, is situated near the confluence of the *Ticino* and the Po and is connected with Milan by the *Naviglio di Pavia* (comp. p. 109). It is the *Ticinum* of the ancients, subsequently *Papia*, and was the capital of the Lombards from 572 to 774. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese in 1315. The victory gained here by Charles V. over Francis I. of France is described at p. 136. Part of the old ramparts and bulwarks are still preserved.

Leaving the railway-station, we enter the Corso Cavour (Pl. A, 4) through the Porta Cavour (in a wall to the right is the statue of a Roman magistrate), and following the Via Jacopo Bossolaro to the right reach the Piazza del Duomo.

The Cathedral (Pl. 4; B, 4), begun by *Cristoforo Rocchi* in 1486 on the site of an ancient basilica and continued with the co-operation of *Bramante*, but never completed, is a vast 'central' structure (comp. p. lxiv) with four arms. It is now undergoing a thorough restoration. The dome is modern.

In the Interior, on the right, is the sumptuous **Arca di Sant' Agostino*, adorned with 290 figures (of saints, and allegorical), begun, it is supposed, in 1362 by *Bonino da Campiglione* (p. 210). To the right of the entrance is a wooden model of the church as originally projected, by *Rocchi.*

A
B
C
D
1 Bagni pubblici A. 5.
2 Casa d'Industria C. 4.
3 Castello (Caserma d'Artiglia) C. 3.
Chiese:
4. Cattedrale (Duomo) B. 4.
5. San Teodoro A. 5.
6. S. Maria del Carmine B. 4.
7. San Michele (Basilica Rle) B. 5.
8. San Francesco Grande C. 4.
9. Santa Maria in Betlemme A. 6.
10. San Guerraso A. 3.
11. Gesù B. 4.
12. San Marino B. 5.
13. San Primo C. 5.
14. San Pietro in Ciel d'Oro B. 3.
15. Canepa nova C. 4.
16. Collegio Borromeo C. 5. 6.
17. " Caccia B. 3.
18. " Ghislieri C. 4.
19. Ginnasio (Liceo) C. 4.
20. Orto botanico D. 4.
21. Ospitale Civile B 4.
22. " " Militare A. 4.
23. Palazzo Municipale, o Broletto C. 4
24. " Vescovile B. 4.
25. Pinacoteca Malaspina B. 4.
26. Pio Ritiro di S. Croce B. 3.
27. " S. Margherita C 5. 6
28. Seminario Vescovile C. 5.
29. Teatro Fraschini B. 3.
30. Prefettura, Telegrafo B. 4.
31. Università B 4.
32 Galleria Arnaboldi, Posta B. 4.
Mercato coperto
Monumenti:
33. Garibaldi B. 3.
34. Commemorativo dell'Indipendenza (Pza d'Italia) B. 4.
35. Papa Ghislieri (Pio Vo) C. 4.
36. Cairoli B. 4.
Piazza d'Armi
Tramway per Milano
Str. di Milano
Bastione di S. Teresa
Bastione di Santa Maria
Bastione di S. Lanfranco
Bastione di S. Giovanni
Bastione di S. Agostino
Bastione di S. Antonio
Bastione di S. Giacomo
Bastione di S. Pietro
Bastione di S. Lazzaro
Bastione di S. Francesco
Bastione di S. Croce
Bastione di S. Maria

Adjoining the church to the left rises a massive Campanile, begun in 1583.

We may now proceed to the Corso Vittorio Emanuele, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the *Covered Bridge* (14th cent.; a pleasant promenade with picturesque view) over the Ticino. A chapel stands on the bridge, halfway across.

S. Michele (Pl. 7; B, 5), to which the third side-street to the right leads (coming from the bridge), a Romanesque church erroneously ascribed to the Lombard kings, belongs to the latter part of the 11th century.

The façade is adorned with numerous very ancient reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery. The interior, restored in 1863-76, is supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave bear traces of ancient frescoes.

Near the middle of the Corso Vitt. Emanuele, to the right, is the handsome *Mercato Coperto* (Pl. 32; B, 4), completed after Balossi's designs in 1882. Behind it, in the Piazza del Popolo, is a monument (Pl. 36; B, 4), by Enrico Cassi (1896), to *Benedetto Cairóli* (1825-89), the statesman and patriot, who was a native of Pavia. — In the N. part of the Corso Vitt. Emanuele, to the right, stands the University (Pl. 31; B, 4), founded in 1361 on the site of a school of law, which had existed here since the 10th century. The present imposing building dates partly from the 15th century. The quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial tablets, busts, and monuments of celebrated professors and students. In the first court are statues of the professors Bordoni, Porta, and Panizzi; in the second a statue of Volta and several memorial reliefs of professors attended by students. — Opposite the university, in the Piazza d'Italia, rises a statue of *Italia*.

The Corso next leads in a N. direction, past the *Theatre* (Pl. 29; B, 3), to the *Piazza Castello*, with a monument to Garibaldi, by Pozzi, and to the old *Castle* (Pl. C, 3), erected by the Visconti in 1360-69, now used as a barrack, and containing a handsome court of the 14th century. — Adjacent, at the corner of the Largo di S. Croce, is the church of *S. Pietro in Cielo d'Oro* (Pl. 14; B, 3), with a Romanesque façade and the tomb of the Lombard king Liutprand (713-744), re-discovered in 1895.

At the back of the university lies the *Ospitale Civile* (Pl. 21; B, 3), and farther E., in the Via Defendente Sacchi, is the church of *Santa Maria di Canepanova* (Pl. 15; C, 4), a small dome-covered structure by Bramante (1492), with a passage round the top. — More to the N., at the corner of the Corso Cairoli (formerly Contrada del Collegio Germanico), is the Gothic church of *S. Francesco Grande* (Pl. 8; C, 4), of the 14th cent., with a rich but mutilated façade. In

the vicinity stands the *Collegio Ghislieri* (Pl. 18; C, 4), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front (Pl. 35; C, 4).

In the Via Roma, to the W. of the university, to the right, is the *Jesuits' Church* (Pl. 11; B, 4). — At the end of the short Via Malaspina is the *Palazzo Malaspina* (Pl. 25; B, 4), at the entrance to the court of which are busts of Boëthius and Petrarch. The interior contains the *Museo Municipale*, a collection of engravings, paintings (including a Holy Family, an early work of Correggio, and a portrait by Antonello da Messina), antiquities, etc.

Tradition points this out as the place in which *Boëthius*, confined by the Emperor Theodoric, composed his work on the 'Consolation of Philosophy'. *Petrarch* once spent an autumn here with his daughter and son-in-law. His grandson, who died at the Pal. Malaspina, was interred in the neighbouring church of S. Zeno. A short poem of Petrarch in allusion to this event, in six Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

The church of *San Teodoro* (Pl. A, 5) is an old basilica with raised choir. On the N. and S. walls of the transepts are late frescoes in good preservation; and over the font, at the N.W. corner, is a view of Pavia, with its towers and gates.

The Via Roma terminates in the Piazza del Carmine, with the church of *Santa Maria del Carmine* (Pl. 6; B, 4), a brick edifice of fine proportions, flanked with chapels, and dating from 1375.

In the S.E. part of the town is the *Collegio Borromeo* (Pl. 16; C, 5, 6), with its beautiful court, founded by St. Carlo Borromeo in 1563; the vestibule is decorated with frescoes by Fed. Zuccaro.

From Pavia to Alessandria viâ Torre-Berretti and Valenza, 40½ M., railway in 2½ hrs. (fares 7 fr. 35, 5 fr. 15, 3 fr. 35 c.). The line crosses the Ticino and intersects the broad plain of the Po, in a S.W. direction. Unimportant stations. — *Torre-Berretti*, see p. 160; *Valenza*, see p. 160.

From Pavia to Brescia viâ Cremona, 77½ M., railway in 4¾-6 hrs. (fares 14 fr. 20, 9 fr. 95, 6 fr. 40 c.). Carriages are changed at Cremona, where a long detention takes place. — The line intersects the fertile plain watered by the Po and the Olona. — 9½ M. *Belgiojoso*, with a handsome château. — 27 M. *Casalpusterlengo*, where the line unites with that from Piacenza to Milan (p. 316). — 30 M. *Codogno* (9000 inhab.) possesses large cheese-manufactories (to Piacenza, see p. 316). Near (34½ M.) *Pizzighettone*, a fortified place, the *Adda*, which is here navigable, is crossed. — 46 M. *Cremona* (p. 177) is a terminus, from which the train backs out. To Treviglio (Milan and Bergamo) and Mantua, see p. 177. — 77½ M. *Brescia*, see p. 187.

From Pavia to Stradella, viâ *Bressana-Bottarone* (see below), 20 M., railway in 1¼ hr. *Stradella*, see p. 315.

From Pavia to *Vercelli*, see p. 160.

The Railway to Genoa crosses the Ticino by a bridge ½ M. long, and almost immediately afterwards, beyond (26 M.) *Cava Manara*, it crosses the Po. At (31 M.) *Bressana-Bottarone* diverges the above-mentioned branch to Stradella (p. 315). 33½ M. *Lungavilla*.

38½ M. **Voghera** *(Italia)*, with 10,800 inhab., perhaps the ancient *Iria*, on the left bank of the *Staffora*, was once fortified by Giangaleazzo Visconti. The church of *S. Lorenzo*, founded in the 11th

CREMONA.
1 : 15.000
0 50 100 200 300 400
Metri
Tramways
Porta Milano
Piazza della Fiera
Vecchia Piazza d'Armi
Magazzino delle Polveri
Corpo di Guardia
Pettine Militari
Caserma Infanteria
Caserma d'Artiglieria
Porta Venezia
Porta Po
Piazza Roma
Duomo
Teatro
Via del Platz
Via Palestro
Via Milazzo
Via Mazzini
Via Solferino
Via Bixio
Via Meli
Via Cavour
Via Dante
Via Garibaldi
Via Verdi
Via Manzoni
Via Vittorio Emanuele
Via Trieste
Via Fabio Filzi
Via Bissolati
Via Cadorna
Via Boccaccio
Via Ugo Foscolo
Via Giuseppe Verdi
Via Giuseppe Mazzini
Via Giuseppe Garibaldi
Via Giuseppe Meli
Via Giuseppe Cavour
Via Giuseppe Dante
Via Giuseppe Manzoni
Via Giuseppe Vittorio Emanuele
Via Giuseppe Trieste
Via Giuseppe Fabio Filzi
Via Giuseppe Bissolati
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cent., was remodelled in 1600. Steam-tramway to *Stradella* (p. 315). From Voghera to *Piacenza*, see p. 315.

On the highroad from Voghera to *Casteggio* (p. 315), to the S. of the railway, lies *Montebello*, famous for the battle of 9th June, 1800 (five days before the battle of Marengo). Here, too, on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies took place.

At (44 M.) *Pontecurone* we cross the impetuous *Curone* (dry in summer). Country fertile.

49½ M. **Tortona** *(Croce Bianca)*, the ancient *Dertona*, a town of 7100 inhab., on the *Scrivia*. The *Cathedral*, dating from 1584, contains a fine ancient sarcophagus. Above the town are the ruins of a castle destroyed in 1155 by Frederick Barbarossa.

From Tortona a branch-railway runs to (5½ M.) *Castelnuovo-Scrivia*, and a steam-tramway to *Sale* (p. 46).

From Tortona to *Turin* viâ *Alessandria*, see R. 11 a.

54 M. *Rivalta Scrivia;* 58 M. *Pozzolo Formigaro.*

60 M. *Novi*, and thence to (93 M.) *Genoa*, see p. 47.

31. From Milan to Mantua viâ Cremona.

100 M. Railway in 5¾-7½ hrs.; fares 18 fr. 10, 12 fr. 65, 8 fr. 20 c. (to Cremona, 60 M.; fares 11 fr., 7 fr. 70 c., 5 fr.).

From Milan to (20 M.) *Treviglio*, see p. 185. Our train diverges here from the main line to the S.E. — 24½ M. *Caravaggio*, a town of 6100 inhab., with the pilgrimage-church of the *Madonna di Caravaggio*, was the birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609). It is also connected with Milan and Monza by a steam-tramway (p. 138). — 27 M. *Capralba;* 29½ M. *Casaletto-Vaprio.*

33½ M. **Crema** *(Alb. Pozzo)*, an industrial town (8300 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* has a fine Romanesque façade, and contains a St. Sebastian by Vinc. Civerchio (2nd altar on the left). The church of *Santa Maria delle Grazie* is adorned with interesting frescoes. — About ¾ M. from the town stands the circular church of **S. Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by *Giov. Batt. Battaggio* of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by *Campi*. — Steam-tramways to Brescia (p. 187) and to Lodi (p. 316).

40 M. *Castelleone;* 45 M. *Soresina;* 50½ M. *Casalbuttano;* 54½ M. *Olmeneta.* — 60 M. *Cremona*, the station of which is outside the Porta Milanese (Pl. B, C, 1).

Cremona. — *Italia e Cappello (Pl. b; E, 3), Corso Campi, R., L., & A. 4, déj. 3, D. 4, omn. ¾ fr.; Roma, in the S.E. angle of the Piazza Roma (Pl. E, F, 3), R. 1½-2, A. ½, B. 1 fr. 20 c., déj. 1½, D. 2½, omn. ½ fr. — *Cafés Roma* and *Soresini*. — *Cab* per drive ½ fr., for ½ hr. 1 fr., each additional ½ hr. ½ fr.

Cremona (155 ft.), the capital of a province and an episcopal

see, with 29,000 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was wrested by the Romans from the Gallic Cenomani and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B.C. 218). It suffered seriously during the civil wars, and was several times reduced to ruins, but was restored by the Emp. Vespasian. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelphs and Ghibellines, did great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the far-famed VIOLINS and VIOLAS of Cremona were *Andrea Amati* (1510-80) and *Niccolo Amati* (1596-1684), *Giuseppe Guarneri* (ca. 1690), and *Antonio Stradivari* (1644-1737).

PAINTING. *Boccaccio Boccaccino* (ca. 1460-1518), who also worked in Venice in the circle of Giov. Bellini (p. 251), is generally regarded as the founder of the Cremona school of painting. The frescoes of his assistants *Altobello Melone* and *Gian. Franc. Bembo* show the influence of Romanino (p. 188) and Pordenone (p. 251), who worked side by side with them in the cathedral. The traditions of Boccaccino were continued by his son, *Camillo Boccaccino*, and by *Galeazzo Campi* (d. 1536). The younger *Campi*, *Giulio* and *Antonio*, were mainly subject to the sway of Giulio Romano. Cremona was the birthplace of *Sofonisba d'Anguissola* (1535-1626), who, like her five sisters, practised the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the PIAZZA DEL COMUNE (Pl. F, 4) rises the *Torrazzo*, a tower 397 ft. in height, erected in 1261-84, and connected with the cathedral by a series of logge. Extensive view from the top. — Opposite the tower is the Gothic **Palazzo Pubblico* (now the *Municipio*) of 1245 (restored), containing a few pictures by masters of the Cremona school, some relics of Stradivari (p. 179), and a rich marble chimney-piece by G. C. Pedone (1502). Adjacent is the Gothic *Palazzo de' Gonfalonieri* or *de' Giureconsulti*, of 1292.

The *CATHEDRAL (Pl. F, 4), a vaulted structure in the Romanesque-Lombard style, erected in 1107-90, has a rich main façade embellished with columns (partly remodelled in 1491) and tasteful brick façades on the transepts, especially the S.

The INTERIOR with its aisles, and transepts also flanked with aisles, is covered with frescoes by *Boccaccio Boccaccino* (ca. 1506-18), *Romanino* (1519-20), *Pordenone* (1520-22), and later masters of the Cremona School, such as *Camillo Boccaccino*, the *Campi*, *Altobello Melone*, *Pietro* and *Gian. Franc. Bembo*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches: *Boccaccio Boccaccino*, Life of the Virgin, in eight scenes; 5th arch, *Gian Francesco Bembo*, The Magi, and Presentation in the Temple; beyond the organ, *Altobello Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Boccaccino*, Christ teaching in the Temple. The colossal figures in the apse are also by *Boccaccino*. Right wall: *Melone*, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th and 5th arches, *Romanino*, Christ led out to be crucified, Scourging of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the façade, *Pordenone's* three celebrated *Passion Scenes: Christ before Pilate, Christ

and St. Veronica, Christ nailed to the Cross. On the front wall, a colossal Crucifixion and Entombment by *Pordenone*. — The two pulpits are embellished with important Lombardic reliefs, from an old altar, ascribed to *Amadeo* (1482). — The choir contains fine Renaissance stalls by *Giov. Maria Platina* and *Pietro dalla Tarsia* (1482-90). — In the right transept stands the sarcophagus of SS. Peter and Marcellinus, by *Bened. Briosco* (1507). — First Chapel to the right: altar-piece by *Pordenone*, Madonna between two saints, with the donor worshipping.

In the vicinity are the octagonal *Battistero* (Pl. F, 4) of 1167, and the *Campo Santo* (Pl. F, 4), with curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.).

The adjacent *Piazza Roma* (Pl. E, F, 3) is laid out with gardens (music on Sun. and Thurs. evenings). No. 1 in this square, indicated by a memorial tablet, is the house (much altered) in which *Antonio Stradivari* made his violins for many years and died in 1737. Some of his direct descendants are said to live still in Cremona.

A few hundred yards to the N.W. of the Piazza Roma, in the Piazza dell' Ospedale (Pl. F, 2), stands the old *Palazzo Dati*, erected about 1580 in the baroque style and now part of the hospital. The court is very fine. — To the E., near the Porta Venezia (p. 180), is the church of *Sant' Abbondio* (Pl. G, 2), with a good high-altar-piece by Giulio Campi (Madonna with SS. Nazarius and Celsus). In the sacristy are some cabinets by G. M. Platina.

From the Municipio the Via Ala Ponzoni leads to the W. to the *Palazzo Reale* (formerly *Ala di Ponzone*), which contains natural history and other collections, coins, and a few pictures (daily 9-3, except Sun.). In front of the palace is a *Marble Statue of Amilcare Ponchielli*, a native of the district and composer of 'Gioconda', by Pietro Bordini (1892). — Farther up the Corso Vitt. Emanuele, in the second cross-street to the left, is the church of S. Pietro al Po (Pl. E, 5), built in 1549-70 by Ripari. Over the third altar to the right, Madonna and four saints, by *Gian Franc. Bembo* (1524). The rich ceiling-decorations are by *Ant. Campi* and later Cremonese masters.

In Sant' Agostino e Giacomo in Braida (Pl. D, 3), 14th cent., with aisles and barrel-vaulting: first chapel on the right, Pietà, by *Giulio Campi;* last side-altar but one, Madonna and two saints by *Perugino* (1494); left, between the 3rd and 4th altars, portraits of Francesco Sforza, and between the 4th and 5th, of his wife Bianca Maria Visconti, frescoes (retouched) by *Bonif. Bembo* (15th cent.).

The Via Guido Grandi (passing on the right the small church of *Santa Margherita*, built and painted by *Giulio Campi*, 1546; and, farther on, to the left, No. 1, the *Palazzo Trecchi*, in the early-Renaissance style) leads hence to the Piazza Garibaldi (Pl. C, D, 2), with a *Monument of Garibaldi*, by Malfatti, and the church of Sant' Agata (by the entrance-wall, Monument of the Trecchi, in the Renaissance style, by *Cristoforo Romano*, 1502; beside the high-altar, four large frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone). From the piazza the Corso Garibaldi leads to the N.W. to the Porta Milano (Pl. C, 1) and the station. — Near

the gate, adjoining the interesting Gothic church of *San Luca* (right), is the *Cappella del Cristo Risorto*, a tasteful brick edifice of the early Renaissance (1503); the interior, renewed in the baroque style, contains frescoes of 1590.

Not far from the Porta Milano, in the Via Bertesi, stands the *Pal. Crotti* (formerly *Raimondi*), an early-Renaissance structure, containing sculptures by Pedone. In the Via Palestro (Pl. D, 1) is the *Pal. Stanga*, with a baroque façade and a fine fore-court of the early Renaissance.

About 1½ M. to the E. of the Porta Venezia (Pl. H, 2), near the Mantua road, is the church of *San Sigismondo, with frescoes and pictures by *Boccaccio Boccaccino*, the younger *Campi*, and other Cremonese masters; *Altar-piece by *Giulio Campi* (1540), Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. S. Sigismondo is a station on the tramway from Cremona to Casalmaggiore (p. 186). — Near the village of *Le Torri* lies the beautiful *Villa Sacerdoti*.

From Cremona to Piacenza (steam-tramway five times daily in 1¾ hr.). The road intersects the plain on the right bank of the *Po*, after crossing the river with its numerous islands, passes *Monticelli*, *S. Nazzaro*, and *Caorso*, and crosses the river formed by the *Chiavenna* and *Riglio*. At *Roncaglia* we cross the *Nure* and proceed to the W. to *Piacenza* (p. 316).

From Cremona to *Brescia* or *Pavia*, see p. 176.

66 M. *Villetta-Malagnino;* 70 M. *Gazzo-Pieve-San Giacomo;* 75 M. *Torre de' Picenardi.* — 79 M. **Piadena,** the junction of the Brescia and Parma line (p. 186).

81 M. *Bozzolo*, with an old castle of the Gonzagas. Before (88 M.) *Marcaria* we cross the *Oglio.* — 93½ M. *Castellucchio.*

About 2½ M. to the E. of Castellucchio, 5 M. from Mantua, is the church of *Santa Maria delle Grazie*, founded in 1399, a famous resort of pilgrims, containing curious votive offerings in the form of lifesize figures in wax, bearing the names of 'Charles V.', 'Ferdinand I.', 'Pope Pius II.', the 'Connétable de Bourbon', etc. Also a few monuments.

The train now crosses the *Mincio.* — 100 M. *Mantua*, see p. 221.

32. From Milan to Bergamo.

33½ M. Railway in 1¼-2 hrs. (fares 6 fr. 15, 4 fr. 30, 2 fr. 75 c.). Finest views to the left. — Unhurried travellers will find the Steam Tramway viâ *Monza* and *Trezzo* (p. 138) preferable.

From *Milan* to (20 M.) *Treviglio*, see p. 185. Our line here diverges to the N.E. — 26 M. *Verdello;* 33½ M. *Bergamo.*

Bergamo. — **Hotels.** *Alb. d'Italia, Via Venti Settembre (Pl. C, 5), R., L., & A. 2½-3½, B. 1½, déj. 3, D. 4, pens. 10, omn. 1 fr.; Concordia, Viale della Stazione (Pl. D, 5, 6), well fitted up, with a trattoria, a garden, and electric light, R., L., & A. 2-3 fr.; Alb. e Ristorante Cavour, Strada Vitt. Emanuele (Pl. D, 5), near the Piazza Vitt. Emanuele; Cappello d'Oro, Viale della Stazione (Pl. D, 5), R. 1½-2½, A. ½ fr., all four in the new town, the last two unpretending. — In the old town: Alb. e Rist. del Sole, Piazza Garibaldi.

Cafés. *Nazionale*, *Centrale*, both in the Piazza Cavour; *Walker*, Piazza Garibaldi, all three unpretending. Beer at the *Gambrino*, Piazza Cavour.

Tramways from the Porta S. Bernardino (Pl. C, 6) by the Via Venti Settembre and the Piazza Vitt. Emanuele to the Porta S. Caterina (Pl. E, 2),

BERGAMO.
1 : 25.000
0 100 200 300 400 500 Metri
1. Accademia Carrara . . . E.2.
2. Cappella del Carmine . . B.2.
3. „ Colleoni . . . . B.C.2.
4. Luogo Pio Colleoni . . . C.2.
Chiese:
5. S. Alessandro in Colonna C.5.
6. „ della Croce . . D.3.
7. „ alla Morla . . E.4.5.
8. S. Bartolomeo . . . . D.4.
9. S. Bernardino . . . . C.6.
10. „ in Pignolo . . D.3.
11. S. Carlo al Soccorso . D.4.
12. S. Caterina . . . . E.2.
13. Duomo . . . . . C.2.3.
14. S. Erasmo . . . . A.1.2.
15. S. Lorenzo . . . . C.2.
16. S. Maria Maggiore . B.C.2.3.
17. S. Spirito . . . . E.4.
18. S. Michele al Pozzo bianco D.2.
19. Monum.to Vitt. Emanuele . D.5.
20. Municipio . . . . . D.4.
21. Ospedale maggiore . C.D.4.
22. Palazzo nuovo . . . . C.2.
23. „ vecchio . . . C.2.3.
24. Prefettura . . . . D.4.
25. Teatro Donizetti . . . D.5.
Castello
Castello Medolago
Cimitero
Porta S. Alessandro
Borgo Canale
CITTÀ Alta
S. Agostino
S. Lorenzo
Borgo S. Tommaso
Borgo Pignolo
Sottoborgo
P. S. Caterina
S. Caterina
Piazza d'Armi
Paradiso
P. S. Giacomo
Mater Domini
Via S. Lucia
Via Porta Nuova
Via Ercole I.
Via Ercole Emanuele
Via Pignolo
Via Torquato Tasso
Via Sentierone
Via Broseta
Via Borgo Palazzo
Via Serassi
Via Val Seriana
Via Ferrovia per la Val Seriana
Via Broseta
Via Vittorio Emanuele
Via Porta Nuova
Via Porta Dipinta
Via Porta Cologno
Via Mercato del Bestiame
Via Stazione
Via Broseta
Via Varona
Via Milano
Via Lecco
Via Composanto
Via Funicolare
Reggio
S. Lucia
Carmine
Cmo Ghetto
C. Rossi
Borgo S. Leonardo
Loreto
P. Broseta
P. d'Osio
P. S. Bernardino
P. del Mercato
CITTÀ Bassa
S. P. Antonio
S. Fermo
Stazione
Funicolare
Porta Cologno
Porta Dipinta
Porta Nuova
Castello di S. Vigilio
S. Vigilio
Monte S. Giorgio
Monte Canto Alto
Monte Misma
Monte Bastia
Monte Bastia
Monte Misma
Monte Canto Alto
Monte S. Giorgio
Monte S. Vigilio
Monte Misma

and from the railway-station viâ the Piazza Vitt. Emanuele to the station of the Cable Railway (Pl. C, 3). Fare 10 c. — **Cab**, per hr., 2½ fr. — A **Cable Tramway** (*Funicolare;* Pl. C, 3) connects the lower town with the upper town; the lower station is in the Strada Vitt. Emanuele, ⅓ M. from the Piazza Cavour. Fare 15 c.

Bergamo (1245 ft.), the ancient *Bergomum*, a Venetian town from 1428 to 1797, now a provincial capital and episcopal see, with 44,200 inhab. (suburbs included), lies at the junction of the *Valle Brembana*, watered by the *Brembo*, and the *Valle Seriana*, named after the rapid *Serio* (another affluent of the Adda). This is one of the busiest of the smaller trading and manufacturing towns in Italy. The once famous fair (Fiera di S. Alessandro, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the *Città Alta*, picturesquely situated on hills (cable-tramway recently opened), and the much larger new quarters in the plain (*Borgo S. Leonardo*, *Borgo Pignolo*, *Borgo S. Tommaso*), with cotton, silk, and other factories, an interesting piazza (*la Fiera;* Pl. D, 4), attractive shops, and a Protestant church.

From the railway-station (Pl. D, E, 6) the broad Viale della Stazione leads to the Piazza Vittorio Emanuele (Pl. D, 5), with a statue of Victor Emmanuel by Barzaghi (Pl. 19). The Via Borfuro leads hence to the W. to *Sant' Alessandro in Colonna* (Pl. 5; C, 5), containing a fine Assumption by Romanino. To the N.E., beyond the *Teatro Donizetti* (Pl. 25; D, 5), is the Piazza Donizetti, with a monument by Franc. Jerace (1897) to the composer *Gaetano Donizetti* (1798-1848), who was a native of Bergamo. — In the Via Torquato Tasso, on the N. side of the Piazza, is the church of **San Bartolommeo** (Pl. 8; D, 4). Behind the hig-haltar is a large altar-piece by *Lor. Lotto*, *Madonna surrounded by ten saints. — Farther on is **Santo Spirito** (Pl. 17; E, 4), the fine aisle-less interior of which is in the early Renaissance style.

Interior. Left, 1st chapel: *Previtali*, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic, the painter's masterpiece (1515). Left, second altar, large *Altar-piece by *Borgognone* (1508): Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Left, fifth altar: *Scipio Laudensis*, Madonna between SS. Peter and Paul. Right, 4th Chapel: **Lotto*, Madonna and four saints; above, angels in a glory (1521); 5th chapel, *Previtali*, Madonna and four saints (1525); above, by the same, Resurrection with four saints (finished by *Ag. Caversegno*).

Farther on, in the Via di Pignolo, are *S. Bernardino in Pignolo* (Pl. 10; D, 3), containing a high-altar-piece by *Lotto, Holy Family and Saints (1521), and *Sant' Alessandro della Croce* (Pl. 6, D 3; Moroni, Madonna; in the sacristy, Lotto, Trinity; Moroni, portrait; Previtali, Crucifixion, dated 1514). — The Via Nuova runs in a straight direction to the *Porta Sant' Agostino*, while the Via di S. Tommaso leads to the right to the *Accademia Carrara* (see p. 183).

An avenue of chestnut-trees named Strada Vitt. Emanuele (cable tramway, see above; lower station 8 min. to the E. of Piazza Cavour) connects the new town with the high-lying Città Alta, the

ramparts *(Bastioni)* of which have been converted into promenades and afford fine views of the plain of Lombardy and the Bergamasque Alps.

From the terminus of the cable-tramway we proceed in a straight direction to (3 min.) the Piazza Garibaldi, the former market place, with the *Palazzo Nuovo* (Pl. 22; C, 2), in the Renaissance style, by Scamozzi, but unfinished. The palace is now the Reale Istituto Tecnico Vitt. Emanuele. Opposite is the *Library*, in the Gothic *Palazzo Vecchio*, or *Broletto* (Pl. 23; C, 2), the groundfloor of which consists of an open colonnade, in which is the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493). In the middle of the piazza is a *Bronze Monument of Garibaldi* (1885).

Behind the library is the Romanesque church of **Santa Maria Maggiore** (Pl. 16; B, C, 2, 3), of 1137, with ancient lion-portals on the N. and S.

The Interior (entrance on the S. side) contains ancient wall-paintings by *Paxino da Nova*, under thick tapestry (much injured) and fine carved *Choir Stalls by the Bergamasque artists, *Franc. Capodiferro* and *Fra Damiano*. The *Intarsia work in the central panels (usually covered) was partly designed by *Lor. Lotto*. This church contains the tomb of *Cardinal Alessandri* (d. at Avignon, 1319; modern canopy) and the monument of the famous composer *Donizetti* of Bergamo (d. 1848), by Vinc. Vela; opposite, that of his teacher *Giov. Simone Mayr* (d. 1845). In the treasury (above the sacristy) are a large crucifix (5 ft. high) of the 13th century (?) and several works in niello. — The adjoining *Cappella Colleoni (shown by the sagrestano), in the early-Renaissance style, has a lavishly sculptured *Façade; the modernized interior contains the tomb of the founder Bart. Colleoni (d. 1475; p. 286), by *G. Ant. Amadeo*. The reliefs represent the Bearing of the Cross, Crucifixion, and Descent from the Cross; at the ends, the Scourging and the Resurrection; below runs a frieze of Cupids, above which are the Annunciation, Nativity, and Magi; and on the top is the gilded equestrian statue of Colleoni by a German master. Adjacent is the smaller, but beautiful monument of his daughter Medea. Above the altar on the right are good sculptures; to the left, a Holy Family by *Angelica Kaufmann;* fine intarsia-work (covered); ceiling-paintings by *Tiepolo*.

The adjoining **Cathedral** (Pl. 13; C, 2) was built from designs by *Carlo Fontana* in 1689 on the site of an earlier edifice. First altar to the left: Madonna and saints by *G. B. Moroni;* in the choir, a Madonna by *Savoldo*, and behind the high-altar, a *Madonna, a late work of *Giov. Bellini* (1512; generally covered). The adjacent Baptistery, by *Giovanni da Campione* (1340), restored in 1864, is best viewed from the passage leading to the sacristy.

A little to the E. of the Piazza Garibaldi, in the Via Corserola, is the *Luogo Pio Colleoni* (Pl. 4; C, 2), once the dwelling of Bart. Colleoni, who bequeathed it to the city for an orphanage in 1466. On the groundfloor are some frescoes by *Paxino da Nova* and other masters of the 15th cent., discovered under the whitewash in 1889; among them is an equestrian portrait of Colleoni (fee of ½-1 fr. to the keeper).

We now return to the station of the cable-tramway and proceed thence through the Strada Porta Dipinta, passing (right) the church of *Sant' Andrea*, which contains a Madonna enthroned with four

saints, by *Moretto* (altar to the right; covered). Fine view. The street leads to a small and hilly piazza with the church of *S. Michele al Pozzo Bianco* (Pl. 18, D 2; usually closed), which contains good frescoes by Lor. Lotto, representing the Purification and Marriage of the Virgin (chapel to the left of the choir; partly concealed by the altar-piece). — We may proceed to the right through the Via Osmano to the ramparts (p. 182), or continue to follow the Strada Porta Dipinta to the left to the Porta S. Agostino (Pl. D, 2), near which is the old Gothic church of the same name (now a barrack). — Just below the gate a footpath, lined with acacias, leads to the —

Accademia Carrara (Pl. 1; E, 2), situated a short way outside the Porta S. Caterina (tramway, p. 180), a school of art with a *Picture Gallery (*Galleria Carrara*, *Gal. Morelli*, and *Gal. Lochis*;* open on 1st Sun. and 3rd Thurs. of each month, but daily from 30th Aug. to 18th Sept.; admission 1 fr.). Lists of the pictures are provided. Catalogue of the Gal. Carrara and the Gal. Lochis 1 fr., of the Gal. Morelli 60 c.

Galleria Carrara. I. R.: Engravings and Drawings. The paintings here include: 25. *Previtali*, Descent of the Holy Ghost; opposite, 49. *Belotto (Canaletto)*, Arch of Titus; 45-48. *Zuccarelli*, Landscapes. — II. R.: to the left on entering, *66. *Lotto*, Betrothal of St. Catharine (1523; landscape cut out); 68. *Previtali*, Madonna and saints; 67. *Cariani*, Invention of the Cross; 70. *Francesco da S. Croce*, Annunciation (1504; early work); 75-83. *Moroni*, Portraits (80, *82, 83, best; 81, an early work). Then, beyond a series of portraits (*91 the best) by *Ghislandi*, the Bergamasque Titian of the 18th cent., 97. *Previtali*, St. Anthony, with SS. Peter, Paul, Stephen, and Lawrence; 98. *Gaudenzio Ferrari*, Madonna and Child; 100. *Moroni*, St. Jerome (in Moretto's manner). — III. R.: to the left, 137. *Caroto*, Massacre of the Innocents; 165. *Marco Basaiti*, Head of Christ (1517); *153. *Mantegna*, Madonna; farther on, 159. *P. Brueghel the Elder*, The Woman taken in adultery (1565); 168. *School of Leon. da Vinci*, Betrothal of St. Catharine; no number, *Lor. Lotto*, Portrait, with fine moonlight landscape; 183. *Previtali*, Madonna with saints; farther on, 188. *Moroni*, Madonna and saints.

Galleria Morelli, bequeathed in 1891 by the well-known art-critic. — I. R. To the left, 3. *Vinc. Civerchio*, Annunciation; 6. *Niccolò da Foligno*, Angel; 7. *Bern. Luini*, Madonna; *Franc. Pesellino*, 9. A judgment, *11. Marriage of Griselda to the Lord of Saluzzo (after Boccaccio's Decameron); 17. *Vitt. Pisano*, Portrait of Lionello d'Este; 20. *Luca Signorelli*, Madonna; 21. *Sandro Botticelli*, Portrait of Giuliano de' Medici; 22. *Boltraffio*, Christ, a half-figure; 23. *Baldovinetti*, Portrait of himself; 26. *Ambrogio de Predis*, Portrait of a man; 27. *Giov. Bellini*, Madonna; 31. *Ercole Grandi*, St. John; 35. *Benedetto da Majano*, Angel (figure in clay); 41. *Giov. Bellini*, Madonna; 44. *Bart. Montagna*, St. Jerome; farther on, 49. *In the style of Lor. di Credi*, Madonna; 53. *Donatello (?)*, Relief of the Madonna. — II. R. To the left, 60. *Sodoma (?)*, Madonna; *61. *Basaiti*, Portrait (1521); 62. *Bacchiacca*, Cain and Abel; 64. *Cavazzola*, Portrait; farther on, 70. *Elsheimer*, Landscape, with St. Jerome; 75. *A. van Ostade*, Boors in a tavern; *77. *B. Fabritius*, Satyr and peasant; 79. *Nic. Maes*, Portrait; 80. *Rembrandt*, Portrait of a woman (1635); 83. *Frans Hals*, Portrait of a man; farther on, 86. *Brueghel the Elder*, Boors brawling; 88. *J. van der Meer of Haarlem*, Landscape; 91. *Empress Frederick of Germany*, Transitoriness (1882); 90. *Lenbach*, Portrait of Morelli; farther on, 98. *Moretto*, Christ and the Woman of Samaria; 103. Small water-colour copy of *Giorgione*, Madonna with SS. Rochus and Anthony (original in Madrid).

Galleria Lochis. I. R.: entrance-wall, 2. *Cariani*, Portrait of a woman; opposite, 55. *Moretto*, Holy Family. — II. R.: entrance-wall, 179. *Giorgione*, Landscape with mythological accessories; above the exit-door, 49-51, 84.

G. Ferrari, Cupids; to the left, 32-34. *A. Schiavone* (ascribed by Frizzoni to *Lor. Lotto*), Studies of saints; 35. *Moroni*. Madonna, two saints below; 67. *Rubens*, Martyrdom of St. Agnes (a sketch in colours); to the right, 69. *Ghislandi*, Portrait of a boy; 60, 61. *P. Longhi*, Venetian scenes; 47. *Tiepolo*, Sketch for an altar-piece: above, 41, 42. *Paris Bordone*, Vintage: opposite, 93, 94. *Guardi*, Views of Venice. — III. R. To the left of the entrance, 140. *Giov. Bellini*, Madonna (an early work: retouched); 128. *Montagna*, Madonna between SS. Sebastian and Rochus (1487); 129. *C. Crivelli*, Madonna; 138. *Giov. Bellini*, Pietà (an early work); 130. *Luini*, Holy Family; *137. *Boltraffio*, Madonna and Child; 131. *Zenale* (more probably *Ambrogio Borgognone*), Madonna and Child; 233. *Cosimo Tura*. Madonna; 153. *Sebast. del Piombo (?)*, Portrait; 151. *After Bellini*. The doge Loredan (original in London); 154. *Mantegna (Bonsignori?)*, Portrait of *Vespasiano Gonzaga;* 160. *Giovenone*, Madonna with saints; *Mantegna* (more probably *Gregorio Schiavone*), 159. St. Alexius, 161. St. Jerome; 168. *Pensabene*, Adoration of the Child; 235. *Carpaccio*, Nativity of the Virgin; 170. *Caroto*, Adoration of the Magi; 169. *School of Mantegna*, Resurrection; 155. *Lor. Lotto*, Holy Family with St. Catharine (1533); 184. *Cariani*, Portrait of a man; 174. *Moroni*, Portrait of a man; *183. *Palma Vecchio*, Madonna between SS. John and Mary Magdalen; 177. *Moretto* (not *Titian*). Christ appearing to a donor (signed 1518); 228. *Garofalo*, Madonna and SS. Rochus and Sebastian; 221. *Giac. Francia*, Bearing of the Cross; 207. *Raphael*, St. Sebastian (early work, painted in Perugino's school); 222. *Antonello da Messina*, St. Sebastian; 218. *Dosso Dossi*, Madonna with St. George and a canonized bishop; 225. *Vinc. Foppa*, St. Jerome.

A more extensive view than that from the ramparts (p. 182) is obtained from the old *Castello* (Pl. A, 1), about 3/4 M. to the N.W. of the Porta S. Alessandro (Pl. B, 2). There is a small osteria at the top. — About 1 1/4 M. to the W. of the Castello is the *Pasco dei Tedeschi*, commanding a good view of the Valle Brembana.

STEAM TRAMWAY from Bergamo to *Soncino*, 26 M. Intermediate stations: 3 M. *Seriate* (p. 185); 7 1/2 M. *Cavernago*, the station for (1 M.) *Malpaga*, the ancestral château of Bart. Colleoni, with frescoes by Romanino; 15 1/2 M. *Romano*. From (26 M.) *Soncino* (p. 193) a tramway runs to *Cremona* (p. 177) and *Lodi* (p. 316). — From Bergamo (rail. station, Pl. D, 6) to *Trezzo* and *Monza*, see p. 138. — RAILWAY viâ *Ponte San Pietro* (p. 185) and *Usmate-Carnate* to *Seregno*, see p. 138. From Seregno to *Saronno*, *Busto Arsizio*, and *Novara*, see p. 61.

FROM BERGAMO (railway-station; Pl. E, 6) TO PONTE DELLA SELVA, 18 M., railway in 1 1/2-1 3/4 hr., through the picturesque and industrial Valle Seriana. The train descends into the valley of the *Serio*. 4 1/4 M. *Alzano* (where S. Martino contains one of Lotto's best works, Death of Peter Martyr; good wood-carvings in the sacristies). 6 M. *Nembro;* 8 M. *Albino*. The line ascends, supported at places by arches, over the bed of the Serio. 10 1/2 M. *Cene;* 11 M. *Gazzaniga-Fiorano*, the latter at the entrance of the pretty valley of *Gandino*. 12 1/2 M. *Vertova*. The train follows the brawling Serio, crosses the *Bondo* descending from the left, the road, the *Riso*, and then the *Nossa* at (17 M.) *Ponte di Nossa*.

18 M. **Ponte della Selva** (**Inn*) is at present the terminus of the line. Road thence by **Clusone** (2165 ft.; *Alb. Gambero*, fair; *Alb. Reale*), with its interesting church, to Lovere (p. 194).

Interesting excursion from Ponte della Selva or from Clusone to the BERGAMASQUE ALPS. — From Clusone we proceed viâ *Ogna* and *Ardesio* to the (4 1/2 M.) *Ponte di Brialto*, where we reach the road running up the left bank of the Serio from Ponte della Selva. We then go on viâ (2 1/2 M.) *Gromo* (2198 ft.; *Osteria dei Terzi; guides, Is. Bonetti, Il. Zamboni, A. Scacchi) and (4 M.) *Fiumenero* (2560 ft.; inn) to (3 M.) **Bondione** (2920 ft.; **Alb. della Cascata*, above the village, unpretending; guides, Placido and Serafino Bonacorsi), the last village in the Val Seriana. Bridle-paths lead from here on both banks of the Serio (that on the left bank preferable), passing

picturesque cascades and ravines (*Goi di fonce, Goi del cà*), to the (2 hrs.) magnificent Cascata del Serio, which descends in three leaps from a height of about 1000 ft. into a romantic caldron environed by snow-clad mountains (best view from the *Belvedere*, with its iron railing). Above the falls is the Pian del Barbellino (6175 ft.; 3 hrs. from Bondione), with the small and old refuge-hut of the Italian Alpine Club, whence the *Monte Gleno* (9460 ft.; 3½-4 hrs.) and the *Pizzo di Coca* (10,015 ft.; 5 hrs.) may be ascended. About ¾ hr. farther up is the new *Rifugio Curò* (6215 ft.) of the club, finely situated at the S.E. base of the *Pizzo del Diavolo* (9600 ft.; 4 hrs., not difficult). Hence we may proceed over the *Passo di Barbellino* (ca. 9050 ft.) and through the finely wooded *Val Malgina* to *San Giacomo* and (7-8 hrs.) *Teglio* (p. 151), in the Val Tellina (a pleasant trip). Or we may pass the small *Barbellino Lake* (6895 ft.; to the N.E.) and the sources of the Serio and ascend steeply to (3 hrs.) the *Passo di Caronella* (8565 ft.), to the W. of *Monte Torrena;* we then descend through the *Valle di Caronella* to (3 hrs.), *Carona* (3710 ft.; accommodation at the Curé's) and (1½ hr.) *Tresenda* (p. 151).

From Bergamo to Lovere, 28 M., diligence once daily. — The road at first follows the direction of the railway to Brescia and then runs viâ (8 M.) *Trescorre*, 2 M. to the N.E. of station *Gorlago* (see below; diligence), with frequented sulphur-baths, into the *Val Cavallina*. [Near Trescorre is the *Villa Suardi*, with admirable frescoes by Lor. Lotto, dating from 1524.] The road ascends the Val Cavallina, passing *Spinone* and the pretty lake of the same name, and finally descends to (28 M.) *Lovere* (p. 194).

From Lecco to Brescia viâ Bergamo.

52 M. Railway in 3-3½ hrs. (fares 9 fr. 40, 6 fr. 60, 4 fr. 25 c.).

Lecco, see p. 141. — 2½ M. *Maggianico;* 4½ M. *Calolzio* (p. 141). — 10 M. *Cisano Bergamasco;* 12½ M. *Pontida;* 14 M. *Mapello.* — 16 M. *Ponte S. Pietro*, with a pretty church and an old castle, the junction for *Seregno* (see p. 184). — We cross the *Brembo* (p. 181). 20½ M. *Bergamo* (p. 180). — Near (23½ M.) *Seriate* the *Serio* is crossed. 30 M. *Albano-Sant' Alessandro;* 31½ M. *Grumello del Monte*. The *Oglio* (p. 193), descending from Lago d'Iseo, is next crossed. 34 M. *Palazzolo* (branch to *Paratico*, p. 193); 39½ M. *Coccaglio*, with the convent of *Mont' Orfano* on a height; 40½ M. *Rovato* (p. 186); 44½ M. *Ospitaletto Bresciano.* — 52 M. *Brescia*, see p. 187.

33. From Milan to Verona.

93 M. Railway in 2¾-6¾ hrs. (fares 16 fr. 95, 11 fr. 90, 7 fr. 65 c., express, 18 fr. 65, 13 fr. 10 c.). The 'Train de Luxe' (Cannes-Vienna) mentioned at p. 20 may be used in winter (2½ hrs.). — Railway Stations in Verona, see p. 207.

Milan, see p. 105. — 7 M. *Limito;* 9½ M. *Vignate;* 12 M. *Melzo*. At (16 M.) *Cassano d'Adda*, a considerable place with handsome houses and 3500 inhab., we cross the blue *Adda*.

20 M. **Treviglio** *(Regina d'Inghilterra)*, a town of 10,000 inhab., is the junction of lines to Cremona and Bergamo (pp. 177, 180) and is also connected by steam-tramways with Milan and Monza (p. 137), Bergamo (p. 180), Caravaggio (p. 177), and Lodi (p. 316). The church of *S. Martino* has an altar-piece by Buttinone and Zenale.

22½ M. *Vidalengo;* 25½ M. *Morengo*. The train crosses the *Serio* (p. 184). 28 M. *Romano di Lombardia;* 32 M. *Calcio*. The

Oglio (p. 193) is crossed. 36½ M. *Chiari*, an old and industrious town of 6000 inhab.; 40½ M. *Rovato* (Rail. Restaurant), junction of the Bergamo-Brescia line described at p. 185 and starting-point of the steam-tramway to Iseo (R. 35). 44½ M. *Ospitaletto Bresciano*.

52 M. **Brescia**, see p. 187.

From Brescia to Parma, 57 M., railway in 2¾-3¾ hrs. (fares 10 fr. 30, 7 fr. 20, 4 fr. 65 c.). — The chief intermediate stations are *Viadana* (14 M.; p. 225), **Piadena** (31¼ M.; p. 180), junction of the Cremona and Mantua line, and (42 M.) *Casalmaggiore* (p. 180), connected with Cremona by steam-tramway. — 57 M. *Parma*, see p. 321.

From Brescia to *Cremona* and *Pavia*, see p. 176; to *Bergamo* and *Lecco*, see p. 185.

The slopes near Brescia are sprinkled with villas. 56 M. *Rezzato*. The *Chiese* is crossed. 61½ M. *Ponte S. Marco*. Beyond (65 M.) *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 198). Admirable survey in clear weather to the left of the blue *Lago di Garda* and the peninsula of Sirmione (p. 198).

72 M. *San Martino delle Battaglie*. A monument on the right commemorates the battle of Solferino, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.

The village of *Solferino* lies on the S.W. margin of the hills bordering the Lago di Garda on the S., about 7½ M. to the S. of Desenzano and about 5 M. to the S.W. of S. Martino. It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The ground northeastwards to the banks of the Lago di Garda was held by General Benedek, who repulsed the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon. — Hurried travellers content themselves with a visit to the **Tower of S. Martino**, ¾ M. to the S. of the railway-station of that name (see above). This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1893, stands upon a platform 65 ft. in width and rises to a height of 243 ft. We first enter a circular chamber, in the centre of which is a statue by *Ant. Dal Zotto*, representing Victor Emmanuel II. as the commander of the Italian troops at Solferino. On the walls are scenes from the life of the King, and on the vaulting are eight allegorical figures representing the chief cities of Italy, all painted in wax-colours by *Vitt. Bressanin*. The side-chapels contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase, ascending through two passages, with bronze tablets containing the names of the 650,000 fighters for the unity of Italy, leads to seven rooms, one above another, each containing a battle-painting and reminiscences of one of the seven campaigns of the wars. From the uppermost room we emerge on the platform of the tower, which not only commands the battlefield (chief points indicated by arrows) but also affords an extensive *View of the Lago di Garda and the chain of the Alps. Near the tower is a *Charnel House*, surrounded by cypresses.

77 M. **Peschiera.** The station (Restaurant, déj. or D. 2-3 fr.) lies ½ M. to the E. of the town (*Alb. della Torre*, well spoken of); the pier is near the gate, to the right (omn., see p. 201). Peschiera, a strong fortress with 1700 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the *Mincio*, which the train crosses.

BRESCIA
1 : 17,000
0 50 100 200 300 400 500 600
Metri
Tramway
1. Archivio e cam. not. C.2
2. " di Stato C.1
3. Arsenale D.4
4. Banca Nazionale A.3
5. Biblioteca Quiriniana C.3
6. Campo Santo A.1.2
Chiese:
7. della Pace B.2
8. Duomo Nuovo C.3
9. " Vecchio Rotonda C.3
10. Madonna dei Miracoli B.3
11. Nazzaro e Celso A.3
12. S. Afra D.4
13. S. Alessandro D.4
14. S. Barnaba D.3.4
15. S. Clemente D.3
16. S. Faustina E.3
17. S. Faustino C.1
18. S. Francesco B.3
19. S. Giovanni Ev. B.2
20. S. Giuseppe C.2
21. S. Maria Calchera D.3
22. " di Carmine C.1
23. " " delle Grazie A.2
24. Galleria Tosio D.3
25. Monum. Arnaldo E.3
26. " Martiri 1849 C.2
27. Museo Cristiano D.2
28. " Patrio D.2
29. Pal.o Broletto, Prefett.a C.2
" " Tribunale "
29. bis Telegrafo C.3
30. Palazzo Municipio C.2
31. Posta C.2
32. Teatro Grande C.3
33. " Guillaume C.3
34. " S. Antonio B.3
35. Torre d. Pallata B.2
Castello
Nuova Caserma d'Artiglieria
Nuova P.ta Militare
P.ta Milano
P.ta Venezia
Porta Stazione
Stazione
Cazzoneto
Cannone Mombello
P.ta Trento
P.ta Tremonti
Campo Santo
Corso Vittorio Emanuele
Via Nuova
Via Trieste
Via Cairoli
Via Gramsci
Via Crispi
Via Milano
Via Venezia
Via Solferino
Via Cavour
Via Gallo
Via Rovetta
Via Tosio
Via Moretto
Via Mazzini
Via Dante
Via Monte Suello
Via Monte Grappa
Via Monte Nero
Via Monte Santo
Via Monte Sabotino
Via Monte Pasubio
Via Monte Cimone
Via Monte Ortigara
Via Monte Tomba
Via Monte Vodice
Via Monte Piana
Via Monte Cengio
Via Monte Lemerle
Via Monte Asolone
Via Monte Pertica
Via Monte Altissimo
Via Monte Corno

On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath*, which lasted six weeks.

79½ M. *Castelnuovo di Verona;* 83½ M. *Sommacampagna;* 91 M. *Verona Porta Nuova.* The *Adige* is crossed; fine view of the town to the left. 93 M. *Verona Porta Vescovo*, see p. 207.

34. Brescia.

The Railway Station (Pl. A, 4; **Restaurant*) lies at the S.W. end of the town, near the Porta Stazione. *Town Office* in the Via Larga (Pl. B, C, 3).

Hotels. *Hôtel Brescia, Via Larga (Pl. d; B, C, 3); Albergo d'Italia (Pl. c; C, 3), R., L., & A. 2½-3½, B. 1½, déj. 2½, D 3½, pens. 9, omn. ½ fr.; Gallo, Piazza del Duomo, Vicolo del Gallo, well spoken of; Fenice (Pl. a; C, 2, 3), Piazza del Duomo, not too clean, R. 2, L. ½, A. ½, omn. ¾ fr.; Gambero (Pl. b; C, 3), Corso del Teatro, R. 2, omn. ½ fr.; Cappello (Pl. d; C, 3).

Cafés adjacent to the theatre, in the Piazza del Duomo, etc. *Trattoria Due Leoni*, Vicolo Ambrosioni, Corso Magenta (also R., 1 fr.).

Photographs: *Capitanio*, near the Porta Venezia.

Cabs *(Cittadine):* 85c. per drive, 1½fr. per hour.

Tramway from the railway-station and Porta Milano to Porta Venezia.

Principal Attractions (1 day). Municipio (p. 188); Cathedral (p. 188); Collection of Antiquities (p. 189); San Clemente (p. 190); Tosio and Martinengo Galleries (pp. 190, 191); SS. Nazzaro e Celso (p. 192); S. Francesco (p. 192); S. Giovanni Evangelista (p. 191); walk near the Castello (p. 193).

Brescia (460 ft.), capital of a province and see of a bishop, with 61,000 inhab. (incl. suburbs), is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron wares, and particularly weapons (hence 'Brescia armata'), form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories are also worthy of mention.

Brescia, the ancient Celtic *Brixia*, afterwards a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under *Gaston de Foix* (p. 372) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under *Haynau.* — *Arnold of Brescia*, a pupil of Abélard, was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by Hadrian IV. was executed in 1155.

Brescia is noteworthy in the history of art as the birthplace of *Alessandro Bonvicino*, surnamed *il Moretto* (1498-1555), who appears to have studied exclusively at his native place, and whose teacher is said to have been *Floriano Ferramola* of Brescia. There seems to be no ground for the assumption that he was influenced by Titian and the Roman school. Like the Veronese masters, he is distinguished from the Venetian school, with which he has erroneously been classed, by the comparative soberness of his colouring ('subdued silvery tone'), although he vies with the Venetians in richness and brilliancy, while he sometimes reveals a full measure of the ideality of the golden period of art. Bonvicino began his career as a painter in his 18th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as S. Clemente, p. 190) display his fertility, both as a painter 'al fresco' and in oils, forming quite a museum of his pictures. S. Giovanni Evangelista (p. 191), SS. Nazzaro e Celso

(p. 192), Madonna dei Miracoli (p. 192), and the Galleria Martinengo (p. 191; all contain admirable specimens of his powers. Among Moretto's pupils was *Giov. Batt. Moroni* (1510-78), one of the best portrait-painters of the Renaissance. Another eminent master of Brescia, a contemporary of Bonvicino, was *Girol. Romanino* (1485-1566); his best works are to be seen in S. Francesco (p. 192), S. Giov. Evangelista (p. 191), and at Padua. — Brescia also contains several interesting antiquities (p. 189).

The centre of the town is the picturesque Piazza Vecchia, in which rises the ***Municipio** (Pl. 30; B, C, 2), usually called **La Loggia**, begun by *Fromentone* of Vicenza in 1489 on the ruins of a temple of Vulcan, with a 'putto' frieze by *Jacopo Sansovino* and window-mouldings by *Palladio*. The interior was half destroyed by a fire in 1575. The exterior of this magnificent structure is almost overladen with ornamentation. On the groundfloor is a deep colonnade; in front are pillars and pilasters. The upper floor recedes considerably. — The handsome adjacent building on the right, the *Archivio e Camera Notarile* (Pl. 1), is probably also by Fromentone. (The traveller should walk round the whole building.)

On the opposite side of the Piazza, above an arcade, rises the **Torre dell' Orologio**, or clock-tower, with a large dial (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 257). — To the left rises a *Monument*, erected by Victor Emmanuel II. in 1864 to the Brescians who fell during the gallant defence of their town against the Austrians in 1849 (Pl. 26). — The third side of the piazza is occupied by the *Monte di Pietà* (formerly the *Prigioni*), a plain Renaissance building with a handsome loggia.

To the S.E. of the Piazza Vecchia is the ***Duomo Nuovo** (Pl. 8; C, 3), or episcopal cathedral, begun in 1604 by *Lattanzio Gambara* (but the dome not completed till 1825), one of the best churches of the 16th and 17th centuries. It is in the form of a Greek cross, **with a lengthened choir.**

Interior. By the first pillar on the right is the large *Monument of Bishop Nava (d. 1831), with groups in marble and a relief by *Monti* of Ravenna; by the first pillar on the left, the monument of Bishop Ferrari. The second altar on the right is adorned with modern statues in marble of Faith, by *Selaroni*, and Hope, by *Emanueli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on the right), a sarcophagus with small *Reliefs (date about 1500), containing the '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an Assumption by *Zoboli*, designed by *Conca*. In the dome, the four Evangelists, alto-reliefs in marble.

From a door between the 2nd and 3rd altars 25 steps descend to the *Duomo Vecchio* (Pl. 9; C, 3), generally called **La Rotonda**, situated on the low ground to the S. of the Duomo Nuovo (shown by the sacristan of the Duomo Nuovo, who lives at the back of the choir).

This massive dome-structure is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. The substructure is very ancient (9th cent.), while the drum and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. Altar piece, an *Assumption by *Moretto* (1526); on the right side, a Presentation in the Temple, and on the left, SS. Mary and Elizabeth, by *Romanino;* on

the left, *Palma Vecchio (?)*, Holy Family (retouched). — Below the dome is the crypt, or *Basilica di S. Filastro*, supported by 42 columns.

Opposite the E. side of the Duomo Nuovo is the entrance to the ***Biblioteca Quiriniana** (Pl. 5, C 3; fee ½ fr.), of 40,000 vols., bequeathed to the town in 1750 by *Cardinal Quirini*. Several curiosities are preserved in a separate cabinet. (Admission daily, 11-3, in winter 10-3, except Wed., Sun., and high festivals; vacation from 1st Oct. to 2nd Nov.)

Book of the Gospels of the 9th cent., with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by Eusebius (10th cent.), with miniatures; MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations (*'Petrarca figurato'*) and written annotations; a *Dante* with numerous wood-cuts, printed at Brescia in 1487, etc.

The **Broletto** (Pl. 29; C, 2), adjoining the cathedral on the N., is a massive building of the 12th cent., but afterwards disfigured. Anciently the town-hall, it now contains the courts of justice, and part of it is used as a prison. Handsome court, partly in the Renaissance style. The campanile on the S. side, *la Torre del Popolo*, belongs to the original edifice. — A well-preserved fragment of Gothic architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

The street skirting the N. side of the Broletto leads towards the E., passing (left) a small piazza, in which is the entrance to the ***Museum of Antiquities** (*Museo Civico Età Romana;* Pl. 28, D 2; week-days 10-4, Nov. to Feb. 10-3, fee 1 fr., which admits also to the Mediæval Museum; free on the first and third Sun. in each month and on each Sun. and Thurs. in August, 1-4; visitors knock). The museum occupies an ancient Corinthian temple, excavated in 1822, which, according to inscriptions, was erected by Vespasian in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three *cellae* of moderate depth.

The pavement of the Principal Hall has been restored from the original remains. By the back-wall, as in the other chambers, is placed an ancient altar. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the flint period. — The Side Room on the right contains ancient glass, vases, coins, bronzes, etc. — In the Room on the left are fragments of a colossal temple-figure, architectural fragments, gilded busts, a relief of a naval battle, breastplate of a war-horse, and above all a statue of ****Victory**, excavated in 1826, a bronze figure about 6½ ft. in height, with a silver-plated diadem round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art.

The Via San Zeno leads hence to the E. to the Via dei Padri Riformati, at the end of which, on the right, is the old church of *Santa Giulia*, containing the **Mediæval Museum** (*Museo Civico Età Cristiana;* Pl. 27, D 2; adm. same price and times as the Museum of Antiquities, see above).

In the Vestibule, a bust of Paolo Sarpi (p. 282). In the New Part of the church, on the wall to the left, fine weapons, architectural remains with interesting ornaments of the Lombard period, early mediæval sculptures, Majolicas; in front, the 'Cross of St. Helen', of 8th cent. workmanship, decorated with gems of various periods and a miniature glass painting, three portraits of the 5th cent; in the centre, ivory reliefs, including consular diptychs of Boëthius and Lampadius (5th cent.) and the Diptychon Quirinianum, medallions, Renaissance bronzes; on the wall, Venetian glass, small figures in marble from a tribuna in the Broletto, marble door (16th cent.) from a church at Chiari. The cabinet on the right contains Limoges and Venetian enamel, and the 'Lipsanoteca' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross. — In the Old Part of the church, the monument of the Venetian general Orsini (1510), and the Mausoleum of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of S. Cristo (the façade of which, with its interesting brick ornamentation, rises on a height to the right in front of the museum). The lectern opposite is adorned with intarsia by *Raffaello da Brescia* (1518). — On the back-wall, a fresco of the 16th cent., below which we look through a window into the old church of *S. Salvatore*, with capitals of the 6th cent. and a crypt.

From the Mediæval Museum a street descends to a small piazza, where remains of an ancient edifice are built into the wall of No. 285. A little to the left is —

San Clemente (Pl. 15; D, 3), a small church containing a modern monument of *Moretto* (p. 187; to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 8-12; sacristan, in the lane to the W.

On the right, 2nd altar, *SS. Cecilia, Barbara, Agnes, Agatha, and Lucia: a charming composition, in which the repellant attributes of martyrdom are handled with such marvellous naiveté as almost to assume an attractive air *(C. & C.)*. On the left, 1st altar, St. Ursula; 2nd altar, Madonna with SS. Catharine of Alexandria, Catharine of Siena, Paul, and Jerome; 3rd altar, Abraham and Melchisedech. *High-altar-piece, Madonna with St. Clement and other saints.

A little to the S.E. is **Santa Maria Calchera** (Pl. 21; D, 3). First altar to the left: Simon the Pharisee and Christ by *Moretto*. Second altar to the right: St. Apollonius by *Romanino*. High-altar: Visitation, by *Calisto da Lodi* (1525). — Adjacent is the Porta Venezia, with a bronze statue of *Arnold of Brescia* (Pl. 25; E, 3). Tramway, see p. 187.

Besides the above museums the town also possesses valuable collections of ancient and modern pictures, drawings, engravings, sculptures, etc. These are preserved in the **Palazzo Tosio** (Pl. 24; D, 3), Via Tosio, and in the *Palazzo Martinengo* (p. 191). Adm. as to the Museum of Antiquities (p. 189); fee 1 fr.

The Palazzo Tosio and its collections were bequeathed to the town by Count Tosio. — Room IV: 3, 21. *Massimo d'Azeglio*, Landscapes. — Room VI: *1, *2. *Thorwaldsen*, Night and Day. — Room IX: 1. *Baruzzi*, Silvia, a statue in marble, from Tasso. — Room X: *12. *Thorwaldsen*, Ganymede. — Octagon: 1. *Bartolini*, Boy treading grapes; 2. *Gandolfi* (after *Thorwaldsen*), Genius of Music. — Cabinet of Eleonora: 1. Eleonora d'Este, a bust by *Canova*. — Rooms XIII and XIV contain earlier works. Room XIII: 5. *Fr. Albani*, Venus and Graces; 12. *Raibolini*, surnamed *Francia*, Madonna and Child; 13. *Cesare da Sesto* (? more probably *Timoteo Viti*), Young Christ; 14. *Tintoretto*, Portrait; 17. *Luca d'Olanda* (?), Nun and woman praying; 18. Portrait, of the school of *P. Veronese;* 29, 30. *Giov. Batt.*

Moroni, Portraits; *34. *Lor. Lotto*, Adoration of the Child; 35. *School of Raphael*, Madonna; 36. *Moretto*, Annunciation (early work); *37. *Raphael*, Christ teaching, with crown of thorns and wounds (painted in Florence still under Umbrian influence; 1505); 38. *Fra Bartolommeo*, Holy Family (spoiled by retouching); 39. *Moretto*, Tullia of Aragon as daughter of Herodias. — Room XIV (entrance-room): 33. *Caravaggio*, Flute-player. Rooms XV and XVI, on the groundfloor, contain modern works. Room XVI: 1. Laocoon, in marble, by *Ferrari*; 4. *Monti*, Bust of Galileo; 5, 6. Copies of Canova's colossal busts of himself and of Napoleon I. by *Gandolfi*.

Farther on, to the right, beyond the Corso Magenta, we reach the *Piazza Moretto* (Pl. D, 4), with a monument to the painter (1898), on the S. side of which rises the ***Palazzo Martinengo**, containing, on the first floor, a considerable collection of pictures. The most valuable are those by Moretto and other Brescian masters.

This palace with its treasures of art was bequeathed by Count Martinengo. — Room B: 8. *Gambara* (p. 188), Portrait of himself; 9. *Moretto*, Holy Family (fresco); 10, 11. *Romanino*, Christ at Emmaus and Magdalen at Jesus' feet; end-wall, to the left, 16. *Giov. Donato Montorfano* (?), St. George killing the dragon; *Moretto*, 13. Adoration of the Infant Christ, *17. The disciples at Emmaus; *Romanino*, 14. SS. Paul, John, and other saints, 15. Coronation of the Virgin, with saints, 18. Portrait; 19. *Moretto* (?), Portrait. Opposite, 23, 24, 25. *Romanino*, Bearing of the Cross, Adoration of the Shepherds, Descent from the Cross. *Moretto*, 26. Suffering Christ, *27. Madonna in clouds, with angels, St. Francis, and donors below (1542), no number, Assumption, 29. Descent of the Holy Ghost, no number, *St. Nicholas presenting school-children to the Madonna (1539). — Room C: 1. *Ferramola* (?), Bearing of the Cross; 4. *Gambara*, Apollo; 5. *Moretto*, Madonna with the Child and St. John (restored and spoiled); 7. *Venetian School*, Madonna and Child; 8. *Calisto da Lodi*, Adoration of the Child (fresco; 1524); 9. *Civerchio*, St. Nicholas; 10. *Savoldo*, Adoration of the Child; 13. *Francia*, Madonna; 16. *Unknown Artist* (not *Giorgione*), Portrait. — Room D: at the exit, 15. *Van Dyck* (?), Madonna with the Child and St. John; 16. *Clouet*, surnamed *Janet*, Portrait of Henri III. of France. — Room E. Opposite the entrance, **28. *Moretto*, Madonna enthroned with saints, from the church of S. Eufemia, Drawings by *Tiepolo*, opposite the window.

Adjoining the Pal. Martinengo is **Sant' Afra** (Pl. 12; D, 4), erected on the site of a temple of Saturn, and entirely rebuilt in 1580.

High-altar-piece: *Tintoretto*, Ascension, in which the blue of the sky is the predominant colour. Over the N. door: **Titian* (or *Giul. Campi*?), Christ and the adulteress (generally covered). Over the N. altars: 2. *P. Veronese*, Martyrdom of St. Afra (in the foreground, among the beheaded, is the head of the painter); 1. *Palma Giovane*, Brescian martyrs.

The church of **Sant' Alessandro** (Pl. 13; C, D, 4), a few yards to the W., contains (1st altar to the right) an Annunciation (covered), ascribed to *Fra Angelico*, but really by a N. Italian master influenced by Gen. da Fabriano. 2nd altar to the right: *Civerchio*, Pietà.

Near the N.W. angle of the Piazza Vecchia (p. 188) begins the Via della Palata, which, with its prolongation, the Corso Garibaldi, leads to the Porto Milano (p. 192). At the end of the first-named street, to the left, is the *Torre della Palata* (Pl. 35; B, 2), a mediæval tower with modern pinnacles. — Near a fountain to the right, in the Via S. Giovanni, is **S. Giovanni Evangelista** (Pl. 19; B, 2), with admirable pictures.

We begin on the right. 3rd Altar: *Moretto*, Massacre of the Innocents, a youthful work, of Raphaelite conception. In the choir, behind

the high-altar: **Moretto*, John the Baptist, Zacharias. SS. Augustine and Agnes; in the centre the Madonna; above, God the Father (unfortunately retouched). — In the next chapel: *Civerchio*, Entombment; in the lunette above, Coronation of the Virgin, by *Romanino*. *Frescoes on the right by *Moretto* (youthful works of 1521, showing the influence of Romanino): Collecting the manna, Elijah, and Last Supper, on the pilasters, St. Mark and St. Luke, and prophets above. Those on the left are by *Romanino:* Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament, on the pilasters, St. John and St. Matthew (the latter damaged). The prophets above are by *Moretto*. Over the next altar: *Romanino*, Nuptials of Mary (retouched). In the Battistero (in front, to the left): **Francesco Francia*, The Trinity adored by saints.

We next visit Santa Maria del Carmine (Pl. 22, C, 1), to the N.E., with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco by *Ferramola*. In the third chapel on the right, Fathers of the Church, a ceiling-painting by *Vinc. Foppa*. To the left of the church are two fine courts.

To the W., near the Porta Milano, is the church of **Santa Maria delle Grazie** (Pl. 23; A, 2), with several paintings by *Moretto*.

1st altar to the right, Martyrdom of St Barbara, by *Francesco da Prato* (pupil of Titian); 4th altar on the right, St. Anthony of Padua and St. Antonius the Hermit by *Moretto*; chapel to the right of the choir, Madonna in clouds, below, SS. Sebastian, Ambrose, and Rochus by *Moretto;* over the high-altar, a Nativity of Christ, by *Moretto;* 1st altar to the left, Madonna in clouds, with four saints below, by *Foppa*. — The church is adjoined on the left by a small early-Renaissance court.

Beside the Porta Milano is a bronze *Equestrian Statue of Garibaldi*, designed by Maccagni (1889). — The Via San Carlino (the fourth side-street in the Corso Garibaldi, p. 191) and its continuation, the Corso Carlo Alberto, lead to the S. to the church of **SS. Nazzaro e Celso** (Pl. 11; A, 3), in the Corso Carlo Alberto, built in 1780 and containing several good pictures.

*High-altar-piece by *Titian*, in five sections, the Resurrection being the principal subject; on the right, St. Sebastian, on the left, St. George with the portrait of Averoldo, the donor (1522); above these, the Annunciation ('long an object of study to the artists of the Brescian School': *C. & C.*). — Second altar on the left, *Coronation of the Virgin, with SS. Michael, Joseph, Nicholas, and Francis below, by *Moretto* ('this altar-piece is the very best of its kind, cold perhaps in silver-grey surface, but full of bright harmony and colour': *C. & C.*). — Third altar on the right, Christ in glory (1541); fourth altar on the left, Nativity, with SS. Nazzaro and Celso, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, *Predella by *Moretto*, Adoration of the Child, Madonna and angel in medallions. Above the side-doors of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celsus, ascribed to *Foppa*. On the organ-wing, an Annunciation by *Foppa*.

A few yards to the E., in the Corso Vittorio Emanuele (which leads to the rail. station), is the small church of the **Madonna dei Miracoli** (Pl. 10; B, 3), an early-Renaissance building of the end of the 15th cent., with four domes and a rich façade. — A little to the N. is **S. Francesco** (Pl. 18; B, 3), with Gothic façade; 1st chapel on the left, *Fr. da Prato*, Sposalizio (1547; covered); 3rd chapel on the right, **Moretto*, SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, *Romanino*, Madonna and saints, a

masterpiece and a brilliant piece of colouring (about 1510; in an older frame, 1502).

About ½ M. from the Porta Milano (Pl. A, 2) lies the pretty *Campo Santo*, to which an avenue of cypresses leads from the highroad. Fine view from the tower. — A picturesque walk may be taken in the gardens beneath the *Castello* (Pl. C, D, 2); best towards evening. At the ascent to the castle is a *Monument to Tito Speri*, one of the patriots of 1849.

Steam Tramways run from Brescia viâ *Orzinuovi* to (20½ M.) *Soncino* (p. 184); to (26 M.) *Guidizzolo*, on the battlefield of Solferino (p. 186; 2¼ hrs.) and (14 M.) *Mantua* (p. 184; 4 hrs.); and to the *Alpine Valleys* described in the next route.

35. The Brescian Alps.

1. Lago d'Iseo and Val Camonica.

Railways from Brescia. 1. To *Iseo*, 15 M., in 1-1¼ hr. (fares 2 fr. 75, 1 fr. 90, 1 fr. 25 c.). 2. To *Paratico* on the Lago d'Iseo, 24½ M., in 1½ hr. (fares 4 fr. 45, 3 fr. 10, 2 fr. 5 c.). — Steam Tramway from *Rovato* (p. 186) to *Iseo* (the shortest route from Milan). — Steamer on Lago d'Iseo between *Sarnico* and *Lovere* thrice daily in 2¾ 3 hrs. (fares 2 fr. or 1 fr. 40 c.) and between *Iseo* and *Lovere* 4 times (Sat. 5 times) daily in 1¼-1¾ hr. *Predore* is the only intermediate station touched at by all the boats. — Post Omnibus from Pisogne to *Edolo*, 34 M., daily in 7 hrs. (one-horse carr. 20 fr.).

From Brescia (p. 187) to Iseo. — 2 M. *Borgo S. Giovanni*; 3¾ M. *Mandolossa*; 5½ M. *Castegnato*; 8 M. *Paderno Franciacorta*; 9½ M. *Passirano*; 10½ M. *Monterotondo Bresciano*; 13 M. *Provaglio d'Iseo*; 15 M. *Iseo* (see below).

From Brescia to Paratico. — From Brescia to (18 M.) *Palazzolo*, see p. 185. Our line here diverges to the N.E. 22½ M. *Capriolo*; then (24¼ M.) *Paratico*, on the left bank of the *Oglio*, which here issues from Lago d'Iseo. On the opposite bank lies **Sarnico** *(Cappello)*, a prettily situated place, connected with Paratico by a bridge. Near it is the *Villa Montecchio*, with a superb view.

The ***Lago d'Isèo** (*Lacus Sebinus*; 605 ft. above the sea; 15 M. long, 1¼-3 M. broad, and about 820 ft. deep in the centre) somewhat resembles an *S* in form. Its banks are green with luxuriant vegetation, while to the N. is visible the snow-clad *Adamello Group*, with the Pian di Neve, the Salarno, and the Adamè glaciers. In the middle of the lake lies an island 2 M. long, containing the villages of *Siviano* and *Peschièra Maraglio*, and culminating in the *Mont' Isola* (1965 ft.). — On the E. bank, from Iseo to Pisogne (p. 194), runs the highroad from Brescia, boldly engineered. It is carried through a number of galleries and supported by masonry, and commands magnificent views of the lake and its environs.

The Steamer from Sarnico usually steers first to *Predore*, the ancient *Praetorium*, which yields excellent wine; then to the S.E. back to **Isèo** (*Leone*, R., L., & A. from 2, B. 1, D. 4, pens. 6-8 fr., well spoken of), a busy little town of 2000 inhab., with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. A statue of Garibaldi was erected here in 1883. Railway to Brescia and steam-tramway to Rovato, see p. 186. — The next

station is *Tavernola*, on the W. bank. Then comes the above-mentioned fishing-village of *Peschiēra Maraglio*, to the S. of which lies the islet of *S. Paolo*. The following stations on the E. bank are *Sulzano* (inn) and *Sale-Marasino*, a long village on the E. bank, beyond which we pass an islet with the ruined monastery of *S. Loretto* on the left, and reach *Marone*, at the W. base of *Monte Guglielmo* (6401 ft.). Opposite, on the W. bank, lies *Riva di Solto*. The last station on the E. bank is the pleasant-looking *Pisogne* (*Alb. Glisoni, R. 2 fr., unpretending), the best starting-point for an ascent of Mte. Guglielmo. The Chiesa della Neve is adorned with frescoes by Romanino. Finally we pass the mouth of the *Oglio* and reach —

Lovĕre (*Alb. *Lovere*, R. 2½, D. 4 fr.; *S. Antonio; Ancora*), a busy little place with 3000 inhab., prettily situated at the N.W. end of the lake. The *Stabilimento Metallurgico Gregorini*, a large iron-work and cannon-foundry on the road to Riva di Solto, employs 1600 workmen; and Lovere also possesses a silk-spinning factory. The handsome church of S. Maria in Valvendra, built in 1473, restored in 1547, 1751, and 1888, contains frescoes by *Floriano Ferramola* (Apostles, Church Fathers, Saints; circular pictures in the spandrels of the nave) and *Andrea da Manerbio* (Cappella dello Sposalizio), an early Milanese altar-piece (in the same chapel), an Annunciation by *Ferramola* (on the outside of the organ-shutters, dated 1518), SS. Jovita and Faustinus by *Romanino* (inside of the shutters), and an Ascension by *Fr. Morone* (high-altar). The parish-church of *S. Giorgio*, erected in 1655, was enlarged in 1878. The long Palazzo Tadini contains a collection of old pictures.

18. *Dom. Tintoretto*, Portrait of a man, 1627; 78. *Titian*, Portrait, damaged; 110, 127. *Brusasorci*, SS. Guglielmo and Francesco; 125. *P. Veronese*, Madonna; 255. *Jac. Bellini*, Madonna, damaged; 282. *Guercino* (?). St. Sebastian; 307. *P. Bordone*, Madonna and saints; 386. *Giorgione* (?), Dead Christ. Here also are sculptures by *Benzoni* and *Canova* (tombstone) and a geological collection.

A pleasant excursion (2 hrs.) may be made viâ the *Convento dei Cappuccini* to the *Santuario di San Giovanni*, affording a fine view of lake and mountain.

The ***Monte Guglielmo** or *Gölem* (6810 ft.) is ascended viâ *Pisogne* (see above) in 6-7 hrs.; just below the summit is a *Rifugio* (rfmts.). The superb view embraces the Bergamasque Alps, the Adamello group, and the mountains of the Val Trompia. The descent may be made viâ *Pezzoro* to (2-3 hrs.) *Lavone*, or direct to (5-6 hrs.) *Gardone Val Trompia* (p. 195).

Good roads lead from Lovere through the *Val Cavallina* to (27 M.) *Bergamo* (p. 180), and through the ravine (orrido) of *Borlezza* to (7½ M.) *Clusone* (p. 184).

The Road from Lovere to Edolo leads through the **Val Camōnica**, which yields rich crops of maize, grapes, and mulberries. It is enclosed by lofty, wooded mountains, and enlivened with many iron-works. The silk-culture is also an important industry here. The dark rocks (verrucano) contrast curiously with the light triassic formations. The valley is watered by the *Oglio* (p. 186), which the road crosses several times.

Near the (7½ M.) *Casino Boario* (*Bath Hotel; Alb. degli Alpinisti, moderate) our road joins the road from Brescia and Pisogne (diligence, see p. 193). Near *Cividate* is a very picturesque deserted monastery on the hill. Farther on we pass through a ravine and cross the Oglio to —

14½ M. (from Lovere) **Breno** (1080 ft.; *Italia; *Osteria al Fumo*, unpretending), capital of the lower Val Camonica, situated on the left bank, with a ruined castle and several churches. To the E. rises *Monte Frerone* (8770 ft.).

The valley again contracts. To the right, a little way back from the road, lie the villages of *Niardo*, *Braone*, and *Ceto*, the last at the foot of the *Pizzo Badile* (7990 ft.). Beyond (20½ M.) *Capo di Ponte* (1375 ft.; Alb. Ceseretti; Alb. S. Antonio, plain; Osteria Apollonio) the scenery changes; maize and mulberries become rare. The road crosses the Oglio twice and then the *Poglia.* — 24½ M. *Cedegolo* (1335 ft.; Alb. all' Adamello; Osteria Sanguini, well spoken of; Caffè della Posta, with rooms); 28½ M. *Malonno* (1770 ft.)

34 M. **Edŏlo** (2290 ft.; *Leone d'Oro; Gallo*, well spoke of), a small and picturesquely situated town, commanded on the E. by *Monte Aviolo* (9450 ft.).

At Edolo the road divides. That to the N. crosses the *Tonale Pass* (6180 ft.) to *Malè* and leads thence on to *S. Michele*, a station on the Botzen and Verona railway (p. 17), or over the *Mendel Pass* direct to Botzen. The road to the W. crosses the *Passo d'Aprica* (3880 ft.) to *Tirano* in the Val Tellina (p. 151; 25 M.; one-horse carr. in 6 hrs., 25 fr.). See *Baedeker's Eastern Alps.*

2. Val Trompia.

Steam Tramway from Brescia (starting at the rail. station) to (12½ M.) *Gardone Val Trompia* six times daily, in 1¼ hr. (fares 1 fr. 20, 90 c.). — Omnibus (in summer) from Gardone to (13 M.) *Collio* (carr. from the Hôt. Mella 8-10, with two horses 16 fr.).

The Steam Tramway leads past the Porta Milano to the Porta Trento (Pl. C, 1), the N. gate of Brescia, and then runs to the N., through an attractive and well-tilled district, to the **Val Trompia,** which is watered by the *Mella*, a tributary of the Oglio (p. 195). The wayside stations are unimportant.

From (12½ M.) *Gardone Val Trompia* the attractive Road leads past several iron-works, which furnish the metal for the Brescian weapon factories.

13 M. **Collio** (ca. 3300 ft.; **Grand Hôtel Mella*, with a hydropathic, R., L., & A. 3-5, pens. 9-11 fr., open May-Oct.), the capital of the Upper Val Trompia, lies at the junction of the Mella with the *Bavorgo*, which descends from the *Valle di Saramando.* The place is frequented in summer for its cool climate and affords good headquarters for excursions in the Brescian Alps. Among these may be specially mentioned the ascents of *Monte Guglielmo* (viâ *Lavone*, p. 194), the *Colombina* (7200 ft.; also commanding an extensive mountain-panorama), and the *Dosso Alto* (6770 ft.).

An attractive pass (guide not indispensable) leads from Collio viâ *S. Colombano* and the *Passo della Maniva* to (5-6 hrs.) *Bagolino*, in the *Val Caffaro* (see below).

3. Val Sabbia and Lago d'Idro.

Railway from *Rezzato* (p. 186) to the Lago d'Idro in construction, and open as far as *Tormini*. — Steam Tramway from *Brescia* (Brescia-Tormini-Salò line, p. 199), starting at the rail. station, to (18 M.) *Tormini* (carr. changed) and (30½ M.) *Vestone* (4 trains daily, in 3¼ hrs.). — Highroad from Vestone to (10½ M.) *Ponte di Caffaro*.

The Steam Tramway leaves Brescia by the Porta Venezia (Pl. E, 3), the E. city-gate, and skirts the bare S. slopes of the Brescian Alps, passing many attractive villas. The chief stations are *Rezzato* (p. 186), *Nuvolera*, *Paitone*, and *Gavardo*, on the *Chiese*. The mountain-chapel of Paitone, ¼ hr. above the village, contains a celebrated Madonna by Moretto.

18 M. *Tormini* (several small inns) lies at the foot of the *Selva Piana* (3166 ft.), which may be ascended hence in 1½ hr. viâ *Prandaglio* and the church of the *Madonna della Neve* (2900 ft.; view).

From Tormini to Salò, 5½ M., steam-tramway in ¾ hr., a charming ride. The line runs to the S.E. into the *Val Tenese*, the fruitful and hilly wine-growing district between the Chiese and Cape Manerba (p. 198). It then turns sharply to the N. and descends to (5½ M.) *Salò* (p. 198), affording splendid *Views of the smiling Bay of Salò, the steep bank of the Riviera (p. 199) overhung by the Mte. Pizzocolo, and the long Mte. Baldo, on the E. bank of the Lago di Garda.

Above Tormini the Val Chiese, which is enclosed by lofty mountains, takes the name of **Val Sabbia.** — 27½ M. *Vobarno*. — From (29 M.) *Barghe* a road leads past *Preseglie* and through the *Val Garza* to (15 M.) Brescia.

30½ M. **Vestone** *(Gambero; Agnello; Italia)*, the capital of the valley and present terminus of the tramway.

The Road quits the Val Sabbia at (3 M.) *Lavenone* and then skirts the W. bank of the **Lago d'Idro** (1207 ft.), which is 6 M. long and ¾-1¼ M. broad. To the right, at the S.E. angle of the lake, is the village of *Idro*. — 3 M. *Anfo*, with the picturesque keep of *Rocca d'Anfo*. 2¼ M. *San Antonio*.

2¼ M. *Ponte di Caffaro* (inn; Italian and Austrian custom house), 1 M. to the N. of the Lago d'Idro, on the wild torrent of *Caffaro*, which here forms the frontier.

Above Ponte di Caffaro the *Val Caffaro* becomes an impassable gorge. From San Antonio (see above) a road leads in wide curves to (4½ M.) **Bagolino** (2335 ft.; **Alb. Ciappana*), a large mountain-village (3500 inhab.), in a fine situation. — From Bagolino over the *Passo della Maniva* to the *Val Trompia*, see above.

From Ponte di Caffaro to the *Lago di Ledro* and to *Riva*, on the Lago di Garda, see p. 203.

Geograph. Meilen
Kilom
I CONTORNI DI RIVA.
Scala di 1: 250.000.
Scala di 1: 500.000
Geograf. Anstalt von
Wagner & Debes.
à Vestone
à Brescia
à Mantova
GIUDI
CALVINA
SOMMACAMPAGNA
VALEGGIO
VERONA
PESCHIERA
SALO
CASTIGLIONE delle Stiviere
ROVERBELLA
RIVA
ARCO
Lavenone
Idro
Bagolino
Lonato
Desenzano
Sirmione
Padenghe
Bardolino
Garda
Torri
Maderno
Toscolano
Gargnano
Navazze
Degagna
Fobiola
Il Gallo
Portese
Villanuova
Moniga
Cisano
Lazise
Pacengo
Colà
Pastrengo
Pescantina
Bussolengo
Chievo
Sona
Castelnuovo
Cavalcaselle
Valeggio
Volta
Guidizzolo
Castel Goffredo
Cerlongo
Goito
Solferino
Cassiano
Medole
Pozzolengo
Monzambano
Salionze
Ponti
Esenta
Rivoltella
Cisano
Caprino
Costermano
Affi
Cavaion
Garda
Torbole
Nago
Malcesine
Brenzone
Torri
Pesina
Castelletto
Navazze
Degagna
Gargnano
Toscolano
Maderno
Gardone
Fasano
Gaino
Cecina
Pai
Vigolo
Barbarano
Soprazocco
Portese
Moscolare
Raffa
Scovolo
Manerba
Soiano
Lugana
Sirmione
Desenzano
Rivoltella
Peschiera
Pozzolengo
Solferino
Cassiano
Carriana
Borghetto
Guidizzolo
Medole
Castel Goffredo
Cerlongo
Goito
Volta
Mantovana
Pozzolo
Cerete
Ferri
Belvedere
Quadernì
Farestо
Birbesi
Berenzo
Teresara
Cavriana
Solferino
Castellaro
Volturno
Cornello
Castiglione
Monzambano
Salionze
Ponti
Esenta
Pozzolengo
Rivoltella
Peschiera
Lonato
Desenzano
Sirmione
Padenghe
Bardolino
Garda
Torri
Maderno
Toscolano
Gargnano
Navazze
Degagna
Fobiola
Il Gallo
Portese
Villanuova
Moniga
Cisano
Lazise
Pacengo
Colà
Pastrengo
Pescantina
Bussolengo
Chievo
Sona
Castelnuovo
Cavalcaselle
Valeggio
Volta
Guidizzolo
Castel Goffredo
Cerlongo
Goito

36. The Lago di Garda.

Steamboats. W. Bank (the more picturesque), between Desenzano and Riva, twice daily in 4¼-4¾ hrs. (fares 4 fr. 35, 2 fr. 40 c.). On Tues. a third boat plies from Desenzano to Maderno. Stations: *Sirmione*, *Manerba*, *S. Felice di Scovolo* (these two not on all trips), *Salò*, *Gardone-Riviera*, *Fasano*, *Maderno*, *Gargnano*, *Tignale*, *Tremosine*, *Limone*, *Riva*. The morning steamer from Desenzano also touches at *Castelletto*, the afternoon-boat from Riva at *Malcesine* (both on the E. bank). — E. Bank, between Riva and Peschiera, daily in 4½ hrs., afternoon-boat from Riva in 7½ hrs. (fares 4 fr. 50, 2 fr. 50 c.). Stations: *Torbole* (not on all trips), *Malcesine*, *Assenza*, *Magugnano*, *Castelletto* (these three not on all trips), *Torri*, *Garda*, *Bardolino*, *Lazise*, *Peschiera*. The steamers also touch at *Gargnano* and generally at *Maderno* (see above), on the W. bank. Excursion-trips to both banks are made from Riva on Sundays. — As the times are frequently changed, the latest time-tables should be consulted or enquiries made on the spot. The new steamers (restaurant on board) are good and clean. Sea-sickness is not unknown in rough weather, and a storm from the N. sometimes makes a landing at the intermediate stations impracticable. Tickets are obtained on board the steamers, and payments are made in Italian money (stamp 10 c). — Luggage undergoes a custom-house examination at Riva.

Railway from Desenzano and Peschiera to *Verona* and *Brescia (Milan)*, see R. 33; from Riva to *Arco* and (15½ M.) *Mori*, p. 19. — The following Circular Tour Tickets may be procured (comp. p. xvii): *Desenzano*-Peschiera-Riva-Gardone-Salò-*Desenzano* ('H'; valid for 5 days; fares 9 fr. 20, 8 fr. 65, 5 fr. 10 c.); *Riva*-Desenzano-Milan-Verona-Mori-*Riva* ('I'; 15 days; fares 37 fr. 90, 28 fr. 70 c.); *Riva*-Desenzano-Venice-Verona-Mori-*Riva* ('K'; 15 days; fares 39 fr., 29 fr. 50 c.).

Steam Tramway from *Brescia* viâ (18 M.). *Tormini* to (23½ M.) *Salò* (p. 198), six trains daily in 2¾ hrs. (1st class fare 2 fr.); comp. p. 196. Numerous wayside stations are stopped at, and punctuality is by no means assured. At Salò the tramway usually connects with the diligence for *Gardone-Riviera* (p. 199) and *Gargnano* (one-horse carr. to Gardone 2-2½ fr.).

The ***Lago di Garda** (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 34 M. in length, and 3-11 M. broad; area 189 sq. M., greatest depth 1135 ft. It belongs to Italy, except the N. extremity with Riva, which is Austrian. The lake is seldom perfectly calm, and in fine weather is often considerably agitated about midday by a local wind from the S. (*Ora;* cold in winter). In a storm from the N. the lake is sometimes almost as rough as the sea, as recorded by Virgil (Georg. ii. 160). The water is generally of an azure blue.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. The shores of the S. half are flat and well cultivated, but they become bolder between *Capo S. Vigilio* and a point to the N. of *Salò*, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon *(limone)* arrives at maturity here, but in winter the trees require to be carefully enclosed by wooden shelters *(serre)*. This is done with the aid of numerous brick pillars 20 ft. in height, erected at regular intervals of 8 ft., and united by cross-beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. Price

according to the season 3-10 fr. per hundred. — The *carpione*, of salmon-trout, which attains 25 lbs., the *trota*, or trout, the *anguilla*, or eel, and the *luccio*, or pike, are excellent fish.

Desenzano (*Hôt. Royal Mayer*, R., L., & A. 3-5, B. $1^1/_4$-$1^1/_2$, déj. 3-$3^1/_2$, D. 4, pens. 6-10, omn. $^1/_2$ fr.; *Due Colombe*, R., L., & A. 2-3 fr., B. 80 c., pens. 6-8, omn. 1 fr., with a small garden on the lake, well spoken of; *Alb. Trento*, R. 1-$1^1/_2$, déj. $1^1/_2$-2, D. 2-3 fr., unpretending), a busy town with 5000 inhab., at the S.W. angle of the lake, is a station on the railway from Milan to Verona (p. 186). Hotel-omnibus from the pier to the railway station 50 c.; one-horse cab, 1-2 pers. 1 fr., 3 pers. $1^1/_2$ fr.; each large piece of luggage 25 c. The drivers usually try to overcharge. One-horse carriage to Salò and Gardone-Riviera (p. 199), 8-9 fr. (bargain advisable). Fine view from the *Breakwater*, constructed in 1893.

West Bank from Desenzano to Riva. Some of the steamers call first at the harbour of *Sirmione* (Hôt. Sirmione, pens. incl. wine $5^1/_2$ fr.; Promessi Sposi), a fishing-village near the N. end of the narrow promontory of the same name, projecting $2^1/_2$ M. into the lake, about $3^1/_2$ M. to the E. of Desenzano, whence it may also be reached by boat (with one rower 5, with two 8 fr.) or by carriage (5 fr.). The lake here attains its greatest breadth. The village adjoins the handsome ruin of a castle of the Scaligers (p. 208). We cross the olive-clad height, past the little church of S. Pietro, to (1 M.) the extremity of the peninsula, where we obtain a charming *View. On the hill are remains of Roman baths, and on the promontory are considerable relics of a building extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('peninsularum, Sirmio insularumque ocelle'). Tennyson celebrates 'olive-silvery' Sirmio and its connection with Catullus in one of the most musical of his short poems.

From Sirmione the steamboat steers past the abrupt *Cape Manerba* (715 ft.), without touching at the villages of *Manerba* and *San Felice di Scovolo*. It then threads the rocky channel between the *Val Tenese* (p. 196) and the beautiful crescent-shaped *Isola Lecchi* (p. 200), steers to the W., and enters the bay of —

Salò (**Hôtel Salò*, in an open situation, with a garden on the lake, R. from $2^1/_2$, L. 1, B. $1^1/_4$, D. $3^1/_2$-4, S. $2^1/_2$-3, pens. 8 fr.; *Europa*, at the tramway-station, R. 2 fr., moderate; *Villa Concordia*, furnished rooms, well spoken of), a town with 3200 inhab. and manufactories of Acqua di Cedro (liqueur), surrounded with terraces of fragrant lemon-groves. The *Parish Church* contains several pictures of the Brescian and Veronese Schools: on the pillar to the right of the high-altar, *Adoration of the Child, by Torbido; 4th altar on the right, Christ in Hades, by Zenon of Verona (1537). In *S. Bernardino*, 2nd altar on the left, *Altar-piece by Romanino (1529), S. Bonaventura with a donor and angels.

A fine view (best by evening-light) is obtained from the **Monte San Bartolomeo* (1865 ft.), which is ascended in 1½ hr. through a farmyard outside the N. gate of Salò, to the left (descent to Gardone 1¼ hr.). — STEAM TRAMWAY to *Tormini* and *Brescia* in the one direction, and to *Vestone* (Lago d'Idro) in the other, see p. 196. — A HIGHROAD (12 M.; one-horse carr. 7 fr.) leads viâ *Raffa* to *Desenzano* (p. 193).

We here reach the *Riviera*, a warm coast-strip, noted for its luxuriant vegetation, with numerous villages and country-houses. In the evening it sparkles with electric lights all the way from Salò to Toscolano. — A little farther on is —

Gardone-Riviera. — **Hotels** (generally closed from May 15th to Sept. 15th, and often overcrowded in Feb. and March). *GRAND HÔTEL GARDONE-RIVIERA, visited mostly by invalids, with 150 rooms, gardens, covered promenade, electric lighting, etc., R., L., & A. 3-4½, déj. 4½, D. 5½, S. 2½, pens. 7½-12 fr.; *HÔT.-PENS. FASANO, ¾ M. to the N.E., on the road to Fasano (p. 200), with garden on the lake, restaurant, and view terrace, pens. from 8½ fr.; *HÔT.-PENS. BELLAVISTA, or GIGOLA (open all the year round), in Fasano, with electric light, unpretending, pens. 6½ fr. — **Pensions.** **Villa Primavera*, in Gardone di Sopra, ½ M. above the quay, an establishment for invalids (*Dr. Köniyer*), with electric light and a beautiful garden, pens. 9½-12 fr.; **Pens. Aurora*, on the road to Salò (no view of the lake), 6-10 fr.; *Pens. Häberlin*, on the lake, with electric light, from 6 fr.; *Pens. Villa Goldstrand*, *Villa Maria*, *Villa Sonnenburg*. — **Apartments** moderate, to be obtained also in Gardone di Sopra, Fasano, and Maderno. — *Milk Cure Establishment.*

Post Office, 150 yds. from the pier, open daily, 8-12, 4-6, and 8-9. — **Telegraph Office** at the pier, 9-12 and 2-7 (Sun. and holidays, 9-11 and 4-5).

Physicians: *Dr. Köniyer; Dr. Krez; Dr. Schwarz; Dr. Molinari.* — **Apothecary:** *Pernici.*

Money Changers & Goods Agents: *Löbinger*, *Severgnini.*

Cabs. To Salò 2, with two horses 4 fr., to Desenzano 8 & 15, to Maderno (p. 200) 2¾ & 5, to Toscolano Gorge (p. 200) 3½ & 6, to Gargnano (p. 200) 5½ & 10 fr.

Boats. To Salò and back with one rower 2½, with two rowers 4 fr.; to Isola Lecchi 3 & 5, to Maderno 3 & 5, to Cape Manerba (two rowers) 7 fr.

Climate (comp. p. xxv). Gardone, the warmest winter-resort to the N. of the Apennines, is excellently sheltered from the prevalent winter winds (N. and N.W.) by the chain of hills rising from the *Mte. San Bartolomeo* to the *Mte. Pizzocolo* (p. 200) and interrupted only by the *Barbarano Ravine*. A like service is rendered by the *Mte. Baldo* against the E. and N.E. winds. The S. and S.E. winds have free access, but the Ora (p. 197) is not felt here and 80 per cent of the days of the year are free from wind. The greatest rainfall takes place in Oct. and Nov., while the three winter months have usually little rain, abundance of sunshine (120 hrs. in Dec., 167 in Jan., 135 in Feb.), and a low range of temperature (mean daily range in Dec. 9° Fahr., in Jan. 10°, in Feb. 11°). Snow seldom lies long on the ground. The relative humidity (75 per cent) varies little and is about the same as that of Montreux.

Gardone-Riviera, situated close to the lake and the base of the mountains, was an almost unknown village down to 1884, but has become within the last few years a favourite winter-resort for consumptive and nervous invalids, while in the spring and autumn it is frequented by those in search of rest and refreshment. The hills afford a multitude of varied walks, all free from dust and well provided with benches. The vegetation, including olive-groves,

cypresses, and lofty laurels, is of a thoroughly southern character; camellias, magnolias, and palms grow in the gardens unprotected.

Excursions. To the *Barbarano Ravine*, 1/2 hr.; return by *Morgnaga* and the '*Little Rigi*'. — To *Gardone di Sopra*, with a fine view beyond the church and the beautiful gardens of the Villa Cargnacco; from the latter we may proceed to the left to (1 M.) *Fasano*. — To *S. Michele* (1325 ft.), a high-lying church, affording a fine view of the lake and of the Val di Sur, 1 1/4 hr.; we may return along the slope of *Monte Lavino*, viâ *Sopiane* and *Gardone di Sopra* (1 1/2 hr.). — The charming excursion (2 hrs.) to the romantic and profound **Toscolano Ravine*, with its paper-mills, may be made by carriage. We may return viâ *Gaino*, the church of which (990 ft.) commands a fine view. — By boat (1 1/2 hr.) to the promontory of *Manerba* (view of the whole lake). — By boat to the beautiful *Isola Lecchi* or *Isola di Garda* (see p. 198), with the château of Prince Borghese, in 3/4 hr. — By steam-tramway (p. 199) to *Lake Idro*.

Ascents. **Monte S. Bartolomeo* (1865 ft.), ascended in 2 hrs., see p. 199. — Other good points of view are *Mte. Roccolo* (1610 ft.; 1 1/2 hr.); *Monte Lavino* (2975 ft.; 2 1/2-3 hrs.), and **Monte Pizzocolo* (5195 ft.; 5-6 hrs., with guide). — A fine excursion may be made from Tormini (p. 196) viâ the *Madonna della Neve* (2900 ft.) to the top of the *Selva Piana* (p. 196; 3166 ft.; 2 hrs.).

We next pass *Fasano* (hotels, see p. 199), 20 min. to the N.E. of Gardone-Riviera, and the beautifully situated villa of the late minister Zanardelli. — **Maderno** (**Alb. San Marco; Pens. Lignet*, 5 1/2 fr.; *Pens. Amann*), lies at the base of *Mte. Pizzocolo* (see above), on a promontory extending far into the lake. By the harbour is the church of *S. Andrea*, a basilica of the 8th cent., altered in the interior, with fine façade and Roman inscription and relief on the external wall. — Next come *Toscolano* (Cavallo Bianco), *Cecina*, and *Bogliaco;* then **Gargnano** (**Cervo*, R. 1 1/2-2, pens. from 7 fr.), an important-looking village amidst lemon and olive plantations, one of the finest points on the lake. Diligence in connection with the tramway from Salò to Brescia, see pp. 199, 187.

The Riviera ends here and the mountains become loftier. The hamlets of *Muslone*, *Piovere*, *Tignale*, and *Oldese* are almost contiguous. *Tremosine*, in a lofty situation, is scarcely visible from the lake. In a bay farther on are the white houses of *Limone*, another lemon and olive producing village. We cross the Austrian frontier a little beyond the rocky pillar of *Mte. Corno*, and soon after pass the gorge of the *Val di Ledro* (to the left, the *Ponale Fall*); high above the lake is the *New Road* (p. 202), running along the vertical face of the cliff.

Riva, see p. 201.

E. Bank from Riva to Peschiera. The first station is *Torbole* (*Hôt. Garda-See, with view-terrace, pens. 2 1/2 fl.; boat to Riva 1, to the Ponale Falls 1 1/2 fl.), prettily situated not far from the mouth of the *Sarca*, 2 1/2 M. to the E. of Riva, on the road to Mori (p. 19). The vessel skirts the base of the precipitous *Monte Baldo* (p. 202) and reaches —

Malcesine (*Alb. Testa*), a good harbour, with a picturesque old castle now occupied by custom-house officers. Goethe was arrested

here when sketching by the Venetian officials (see his 'Italienische Reise'). The parish-church contains a Descent from the Cross by Girolamo dai Libri, a richly coloured masterpiece.

Beyond the castle rises the rocky *Isoletto dell' Olivo;* then *Cassone*, and a little farther on the islet of *Trimelone*. The next stations are *Assenza*, *Magugnano*, *Castelletto*, *Pai*, and *Torri*. The banks become flatter. The promontory of *S. Vigilio*, with the *Villa Brenzoni*, 2¼ M. to the W. of Garda, sheltered from the N. by *Monte Baldo* (p. 202), extends far into the lake, and is the finest point of view on the E. bank. The hills are covered with vines, fig-trees, olives, and other fruit-trees. The picturesque old town of **Garda** (*Tre Corone*, indifferent, bargaining advisable), with 1000 inhab., in a beautiful bay at the influx of the *Tesino*, which descends from Monte Baldo, gives the lake its name. The château, belonging to Count Albertini of Verona, stands in a beautiful park, which is often open to the public. About 2¼ M. to the S.E. is the *Rocca* (964 ft.; view), with a ruined castle. Upon the wooded heights opposite are the hermitages of *Sant' Eremo* (1014 ft.). — From Garda to the *Monte Baldo* and *Verona*, see pp. 202, 220.

The next places are *Bardolino* and *Lazise*, with a picturesque old castle.

Peschiera, see p. 186. The station is on the E. side of the town, ½ M. from the pier (omnibus 50 c., one-horse carr. 1 fr.).

Riva. — The *Railway Station* (restaurant) lies about ½ M. to the E. of the steamboat-pier.

Hotels. *Sole d'Oro, with terrace on the lake, R., L., & A. 1 fl. 50-1 fl. 90 kr., D. 1½, S. 1 fl., omn. 25 kr., generally well spoken of; *Hôt.-Pens. du Lac, with large garden and baths, ¾ M. to the E., on the Torbole road, R., L., & A. 1-1½, B. ½, D. 1½, S. 1, pens. 2 fl. 80-3 fl. 50, omn. 30 kr.; *See-Villa & Villa Garda, adjacent to the E., pens. 3½ fl.; *Hôt. Riva, R. & L. 1 fl. 20-1 fl. 50, B. 45, pens. 2 fl. 80-4 fl. 50 kr.; Hôt. Baviera; S. Marco al Giardino, outside Porta S. Michele, Italian, pens. 2 fl. 80 kr.; Lepre, Musch, both well spoken of; Alb. del Popolo, Italian; these three moderate. — Board and medical attendance for invalids at *Dr. von Hartungen's Pension*, 120-150 fl. monthly. — *Private Apartments* at moderate rates.

Beer at *Musch's*, in the *Hôt. S. Marco Giardino* (see above), and in the *Birreria Kräutner*, outside the Porta S. Marco. — *Café Andreis*, at the harbour.

Baths at the Lido della Spalletta, to the E., beyond the barracks.

Railway to *Arco* and *Mori*, see p. 19. — **Carriage** to Arco and back 1½ fl.; to Mori 4, with two horses 7½ fl. — **Boats**, without rower, 40 kr. per hour.

Goods Agents, *Fratelli Gondrand.* — **Money Changer**, *Vinc. Andreis.*

English Church Service in a chapel at the Hôtel du Lac.

Riva (230 ft.), a busy harbour with 6600 inhab., is charmingly situated at the N.W. end of the lake, here resembling a fjord, at the base of the precipitous *Rocchetta*. On the hillside, high above the town, rises the round tower of a ruined castle supposed to have been built by the Scaligers, and on the lake is the old castle of *La Rocca*, now a barrack. By the entrance to the town from Arco is the *Church of the Minorites*, in the overladen baroque style, erected in the sec-

ond half of the 16th century. The *Parish Church* contains modern pictures and frescoes. Riva is a sheltered and healthy place, affording pleasant summer-quarters; the heat is tempered by the lake, and in the afternoon the town lies in the shadow of the hills.

Excursions. The *Fall of the Ponale*, in itself of no great interest, is reached by a charming walk (there and back in 1½ hr.) along the *New Road, which leads high above the lake, through a succession of tunnels and cuttings, to the Val di Ledro. It is in shade in the afternoon and affords beautiful views. At the point (2 M.) where it turns to the right into the valley, a path to the left, beyond the brook (fee of 10 kr. demanded at a hut at its beginning), descends to the waterfall (10 kr. to the custodian; restaurant). The return to Riva may be pleasantly made by boat, which should be ordered to meet us at the Ponale Fall (about 2 fl., bargaining necessary).

The *Monte Brione (1237 ft.), 1 hr. to the E. of Riva, affords a fine survey of the entire lake (best from the rifle-range). The easiest ascent is from the Villa Lutti in the hamlet of *Grotta* (inn, well spoken of), 1½ M. to the N.E. of Riva, whence we ascend to the left; for the upper path a pass is required, as the hill is fortified. The descent may be made to the *Fort San Niccolò*, at the S. foot of the hill, halfway between Riva and *Torbole* (p. 200).

A pleasant excursion (road) may be taken towards the N.W. to (2 M.) Varone (403 ft.), with a fine waterfall in a grand rocky *Gorge (adm. 20 kr.; electric light; cloak desirable on account of the spray). Thence we may proceed either by road to (3 M.) *Arco*, or on foot, viâ *Cologna*, to (¾ hr.) *Tenno* (1415 ft.), with an old castle and charming view, and through richly cultivated uplands by *Varignano* to (1½ hr.) *Arco* (p. 203).

The ascent of **Monte Baldo**, a range 45 M. long, between the Lake of Garda and the valley of the Adige, is interesting and varied, but somewhat fatiguing (not advisable in the hot season). This range consists of two groups, separated by the depression of the *Bocca di Navene* (4690 ft.): N. the *Altissimo*, and S. the *Monte Maggiore*, with the *Prà della Baziva* (7227 ft.), the *Cima di Val Dritta* (7275 ft.), and the *Punta del Telegrafo* (7218 ft.). The **Altissimo** (6790 ft.) is best ascended from *Mori* (p. 19), on the E. side. The route ascends to (2 hrs.) *Brentonico* (2250 ft.; Alb. Alpino); thence, with guide, viâ (1½ hr.) *S. Giacomo* (3825 ft.; inn) to the (3 hrs.) top (refuge-hut; *View). Another steep route (guide), starting at *Nago* (p. 19) or *Torbole* (p. 200), ascends viâ the *Malga Casina* (5-6 hrs.). — The panorama is still grander from the *Punta del Telegrafo* on the *Monte Maggiore* (7218 ft.). A steep road, shady in the afternoon, leads from *Peri* (p. 20) to (2 hrs.) the celebrated pilgrimage-church of *Madonna della Corona* (2540 ft.), not far from the village of *Spiazzi* (2828 ft.; two inns; views), and thence to (1 hr.) *Ferrara di Monte Baldo* (2807 ft.; *Inn). Spiazzi may also be reached from Garda (p. 204; 10½ M.), by the road viâ *Costermano*, *Pesina*, *Caprino* (all railway-stations, comp. p. 220; diligence from Caprino to Ferrara in connection with the trains; carr. there and back 5-7, with two horses 10 fr.), and *Fazzon*. From Ferrara, making an early start with guide (3 fr.), we ascend by a new path to the *Punta del Sascaga* (*Rifugio* of the Ital. Alpine Club) and the (4 hrs.) top.

Val di Ledro (carr. to Pieve and back 4, with two horses 8 fl.; diligence every afternoon to Pieve in 3½, to Storo in 5 hrs.). At the angle, high above the Fall of the Ponale (see above), the road turns to the W. into the green valley, and leads by *Biacesa* and *Molina* to the pretty *Lago di Ledro* (2135 ft.), on the N. bank of which lie *Mezzolago* and (9 M. from Riva) *Pieve di Ledro* (Albergo Alpino). — At *Bezzecca*, ¾ M. beyond Pieve, opens the *Val Concei*, with the villages of (20 min.) *Enguiso* and (10 min.) *Lenzumo* (938 ft.), whence the *Corno d'Impichea* (7010 ft.; *View) may be ascended in 4½ hrs., with guide. — From Bezzecca the road leads by *Tiarno*, and through the sequestered *Val Ampola*, to (9 M.) *Storo* (1340 ft.; Cavallo Bianco, indifferent), in the valley of the *Chiese*, here called the *Val Buona*.

It then crosses the stream and proceeds to *Darzo*, *Lodrone* (1263 ft.), with two ruined castles, and (3½ M.) *Ponte di Caffaro* (Austrian and Italian frontier). From Caffaro to the *Lago d'Idro* and viâ *Tormini* to *Salò* (Lago di Garda) or to *Brescia*, see p. 196.

About 4 M. to the N.E. of Riva, up the beautiful valley of the *Sarca* (railway, see p. 19; carriage, see p. 201), lies —

Arco. — **Hotels** (the larger open only from Oct. to May). *Hôtel & Curhaus Nelböck, with garden (band daily, 11-1; also 3-4 in spring and fall), baths, whey-cure, a covered promenade, pens. 3½-5 fl.; *Schweizerhof (*Cur-Casino*), opposite, pens. 4-5 fl.; *Hôt.-Pens. Olivo, R. 1 fl. 20-1 fl. 50, L. 15, déj. 50, pens. 3 fl. 20-4 fl. 50 kr.; *Hôt.-Pens. Strasser, with café; these four are in the Curplatz, with its well-kept grounds. *Bellevue, near the rail. station, pens. 3-4 fl.; *Hôt.-Pens. Arco, ½ M. to the W. of the Curplatz; *Arciduca Alberto, at *Chiarano* (p. 204), these two warm and sheltered, pens. 2½-3 fl.; Corona, in the town, with a [small garden, pens. 2½-3 fl.; Gasthof zur Sarca-Brücke, in an open situation. — **Pensions.** *Pens. Bellaria*, near the Hôt. Arco, sheltered; *Quisisana* (good); *Aurora*, *Rainalter*, *Olivenheim* (high up, on the edge of the olive-wood, with view-terrace), *Monrepos*; charges 3-5 fl., exclusive of candles and fires. — Private Apartments in the *Villas Anna*, *Corradi*, *Emilie*, *Tappeiner*, *Vindobona*, *Prati*, *Wohlauf*, *Geiger*, and others; R. according to aspect, 20-50 fl. per month. — *Scheibmeier's Restaurant*, Curplatz (beer); *Giov. Povoli* (wine); *Strasser* (see above), café and confectioner. — *Curanstalt*, behind the Schwcizerhof, well fitted up, with inhaling rooms, hydropathic appliances, etc.

Donkey per hr. 50 kr., each hr. addit. 30 kr., ½ day 1 fl. 60 kr., whole day 2 fl.; driver about 20 kr. per hr., 1 fl. per day. — **Carriage** to Riva and back 1½, with two horses 3 fl.; to Trent (without returning) 7½ or 12 fl.

English Church Service in the new Evangelical church.

Arco (300 ft.), an ancient town of 3800 inhab., situated in a beautiful valley, almost entirely shut in on the N., E., and W. by lofty mountains, is frequented as a winter-resort by consumptive and nervous patients. The climate resembles that of Gardone (p. 199), but Arco has fewer showers and is somewhat cooler in winter. The vegetation approaches that of the Italian lakes: vines, olives, cedars, mulberries, magnolias, cypresses, oleanders, and at places orange and lemon trees. An aqueduct, 1¼ M. in length, supplies Arco with good drinking-water from Mte. Stivo. The château of Archduke Albert (d. 1895) has a fine winter-garden (custodian 50 kr.). Adjoining the handsome Renaissance church is the old town-palace of the counts of Arco, with allegorical frescoes. To the N., on a precipitous rock (730 ft.), rises the *Castle of Arco*, destroyed in the Spanish War of Succession, with beautiful garden (views; key at the Curhaus or the Schweizerhof; fee 30-50 kr.).

Excursions. To the N. to the *Casa Bianca*, *Veduta Maria*, and the live-oaks (in all ¾-1 hr.; sign-posts). — The romantic *Via di Prabi*, diverging to the left on this side of the Sarca bridge, ascends the right bank of the stream, skirts the E. slope of the castle-hill, and traverses the imposing remains of a huge landslip to (1 hr.) *Ceniga* (inn), whence we may return over the hills by the 'Sophiengang', a stony path passing the small *Lake Laghel*, which is dry in summer (1¾ hr.).

Pleasant walk to the W. by the road ascending to the right of the archducal château through groves of fine old olive-trees to the hamlets of (¾ M.) *Chiarano* (*Hôt. Arciduca Alberto, see above), with an orangery belonging to M. Angerer (view), *Vigne*, and (¾ M.) *Varignano*.

Thence we either proceed direct to (1½ M.) *Varone* across the plain (to the left), or ascend to the right by a rough path, affording beautiful views, to the (1¼ hr.) village and château of *Tenno*, whence we descend by *Cologna* to (40 min.) *Varone*, and return across the plain to (3 M.) Arco. — Another walk crosses the Sarca to *Oltresarca* (p. 19), with the villages of (1 M.) *Massone*, (¾ M.) *Bolognano*, and (½ M.) *Vignole*, affording beautiful views. — Ascent of *Mte. Brione* viâ (2 M.) *Grotta*, and route viâ (3½ M.) *Riva* to the *Ponale Fall* and *Val di Ledro*, see pp. 202, 203.

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The N.E. part of Italy, named Il Veneto after the ancient *Venĕti*, is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is nearly equal to that of Lombardy, while its population of 2,842,173 souls is considerably smaller. The western and larger portion of the country, between the *Mincio* and *Piave*, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the Adda and the Mincio; but the *Friuli*, or ancient county of *Forum Julii*, the border-land to the E. of the Piave, consists of very inferior soil, owing to the débris brought down by the Alpine streams. The '*Furlanians*', the poor inhabitants of the Friuli, speak a patois of their own.

The Venetian Dialect no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts of having been frequently used by men of letters, as for example by Goldoni in his comedies, and is the softest of all the Italian dialects, the flattening and elision of the

consonants being very common. Thus *nevode* for *nipote*, *suar* for *sudare*, *fogo* for *fuoco*, *sior* for *signore*. Another characteristic is the conversion of *g* into *z*, as *zente* for *gente*, *zorno* for *giorno*, *mazore* for *maggiore*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of its course the *Po* differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance 2⅔ inches only, and latterly little more than ¼ inch per English mile. Towards the end of its course, moreover, it receives numerous tributaries. The result is that the adjacent districts are much exposed to inundations, a danger which has to be averted by the construction of huge dykes; and these works frequently require to be raised, as the bed of the river is constantly rising. The *Po*, together with the *Adige*, *Bacchiglione*, *Brenta*, and other coast-rivers, terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great, that the beds of these streams are continually undergoing change and subdivision. Thus the ancient seaport of *Hatria* now lies 15½ M. from the coast, and while the Po formerly flowed towards the S., it has formed its present embouchure since 1150. The extensive lagoons *(lagune)*, separated from the sea by narrow strips of land *(lidi)*, and connected with it by outlets, would render the whole coast uninhabitable, were it not for the slight ebb and flow of the tide (mean difference 1½ ft.), which is perceptible in the Adriatic, and prevents malarious exhalations. This extensive alluvial territory, which reminds one of Holland, called into activity the ingenuity and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The *Veněti*, a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The seaports of *Hatria* and *Spina*, at the mouths of the Po, carried on a considerable trade at an early period, and several canals on a large scale were constructed as early as B. C. 380. In the 3rd cent. the Veneti, together with the *Cenomani*, a Celtic tribe which occupied Brescia and Verona, entered into an alliance with *Rome*. While the Romanisation of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as 181 B. C., and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industries, cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. *Padua* was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by Cadiz alone, as it numbered during the reign of Augustus no fewer than 500 citizens of knightly fortune (*i. e.* upwards of about 4500*l*). The city was afterwards destroyed by Attila, and then razed to the ground by the Lombards, and a similar fate befel *Altinum*, an important commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern Trieste. The Romans sought refuge from their Lombard conquerors in the islands of the Lagoons. Removed from Teutonic influences, and under the protection of the Byzantine Empire, the most famous of mediæval states took its rise here from apparently insignificant beginnings. Its earliest history is involved in obscurity. The first *Dux* or *Doge* is said to have been *Paulucius Anafestus* (d. 716). In 809 the islands repulsed an attack of King Pepin, the son of Charlemagne, and virtually threw off the yoke of the Eastern emperors. At this period the inhabitants were crowded together in the islands of *Rivoalto*, *Malamocco*, and *Torcello*, which were the most secure. Rivoalto was selected as the seat of government, and here accordingly the city of **Venice** was founded. *Angelus Participolius* (819) is said to have been the first doge whose residence occupied the site of the present Palace of the Doges. Situated between the Byzantine and Franconian empires, Venice became a connecting link between the trade of each, and the great depot of the traffic between the East and the West. In 828 a Venetian fleet brought the body of *St. Mark* to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7), as their cognizance, and his name as synonymous with

VERONA
1: 11.500
0 50 100 200 300
Metri
F I U M E A D I G E
Corso Vittorio Emanuele
Corso Cavour
Piazza delle Erbe
Piazza dei Signori
Piazza Vitt. Emanuele
Arena
Castel Vecchio
Ponte di Castel Vecchio
Ponte Nuovo
Ponte Pietra
Ponte Navi
Ponte Garibaldi
Ponte Aleardi
Ponte Umberto
Arsenale nuovo
Caserma
Magazzino
Municipio
Dogana
Duomo
Liceo
Teatro antico
Teatro Filarm.
Teatro Nuovo
Teatro Ristori
Castel S. Pietro
Rondella Baccola
Rondella S. Z. in Monte
Fontana del Ferro
Cavallerizza
Bastione
Bastione Campo Marzo
Bastione Maddalene
Stabilimento d'Artiglieria
Pzza d'armi d.ta Campo Fiore
Campo Marzo
Cimitero
Gazometro
Trasporti Militari
Stabil. Pontieri
Osp. Jate-bene-fratelli
Paradiso
S. Nazzaro e Celso
Magazzini
Stabile d'Artiglia
Casa d'Industria
Orfanatrofio femminile
Seminario
Coll. Vescov.
Giardino Giusti
Arche di Scaligeri
Loggia
Palazzo della Ragione
Tribunali
Mercato Vecchio
Erbe
Navona
Posta
Borsari
Cappelletta
Ponte Pietra
Ponte Garibaldi
Ponte Aleardi
Ponte Umberto
Ponte Nuovo
Ponte Navi
Ponte Castel Vecchio
Via Cairoli
Via Duomo
Via Leoncino
Via Mazzini
Via Cantarane
Via Porta Vescovo
Via Porta Palio
Via Scuole
Via Ospitale
Via Ponte Pietra
Via Ponte Navi
Via Ponte Garibaldi
Via Ponte Aleardi
Via Ponte Umberto
Via Ponte Nuovo
Via Ponte Castel Vecchio
Via Ponte Castel Vecchio
Via Ponte Pietra
Via Ponte Navi
Via Ponte Garibaldi
Via Ponte Aleardi
Via Ponte Umberto
Via Ponte Nuovo

the republic, while their supreme official functionaries were styled 'Procurators of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in *Milan*, the Scala in *Verona*, the Carrara in *Padua*, the Gonzaga in *Mantua*, and the Este in *Ferrara*. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland *(terra ferma)* for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of *Treviso* in 1339, *Vicenza* in 1404, *Padua* and *Verona* in 1405, *Udine* in 1420, *Brescia* in 1426, *Bergamo* in 1428, *Crema* in 1454, and *Rovigo* in 1484. In the market-places of these towns the lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 13,200 sq. M., besides the Dalmatian possessions (4250 sq. M.) and the settlements in the Levant. *Napoleon* at length overthrew the Republic, which had long been in a tottering condition. On 15th and 16th May, 1797, Venice was occupied by French troops under *Baraguay d'Hilliers*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to *Austria*, but by the Peace of Pressburg in 1805 the Austrians were compelled to cede it to the Kingdom of *Italy*. On the fall of Napoleon it was again awarded to Austria, to which it belonged down to 1866, when in consequence of the events of that year it was finally incorporated with the Kingdom of Italy.

37. Verona.

Arrival. Verona has three stations: (1) *Stazione Porta Vescŏvo* (Pl. I, 6; rail. restaurant, D. incl. wine 3½ fr.), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele (luggage is booked to and from this station only). — (2) *Stazione Porta Nuova* (Pl. B, 6), ¾ M. to the S.W. of the Piazza Vitt. Emanuele, where the hotel-omnibuses await the trains from Tyrol, Milan, and Bologna. — (3) *Stazione Porta S. Giorgio* (Pl. E, 1), for the line to Domegliara (p. 20) and Caprino (p. 220).

Hotels (see p. xix; rather variously judged). °Grand Hôtel de Londres (Pl. b; F, 3), Corso S. Anastasia, in the centre of the town, of the first class, with corresponding prices, R. 5, L. 1, A. 1, B. 1½, déj. 3, D. 5, omn. 1 fr. — Colomba d'Oro (Pl. e; D, 3), Via Colomba, near Piazza Vitt. Emanuele, R., L., & A. 3½-4½, B. 1½, déj. 3, D. 4, omn. 1 fr., generally well spoken of. — Second-class (with trattorie): Riva S. Lorenzo (Pl. d; D, 3), agreeably situated on the Adige, Riva S. Lorenzo, R., L., & A. 2½-3½, B. 1¼, déj. 3, D 4 fr.; well spoken of; Europa e Aquila Nera (Pl. f; E, 3), Via delle Quatro Spade, R., L., & A. 2½-3, B. 1½, déj. 2½, D. 4, omn. ¾ fr.; Regina d'Ungheria (Pl. c; E, 3), near the Piazza Erbe, with a small garden, R., L., & A. 2-2½, omn. ¾ fr., well spoken of; Alb. all' Accademia (Pl. g; E, 3), Via Nuova, R. 2, omn. ¾ fr., unpretending; Albergo-Ristorante alla Gabbia (Pl. h; E, 3), Corso Porta Borsari, R. 2, omn. ¾ fr.; Torcolo, near the Amphitheatre.

Restaurants at the hotels. Also: *Vittorio Emanuele*, Piazza Vitt. Emanuele, déj. 3, D. 4 fr., wine included. first-class: *Löwenbräu* (Munich beer), Via Nuova Lastricata 14; *Concordia*, Via Nuova; *Gambrinus*, Via S. Sebastiano 14, with a small garden. — **Cafés.** *Vittorio Emanuele*, see above; *Europa*, Piazza Vitt. Eman. (restaurant also); *Caffè Dante*, Piazza de' Signori.

Booksellers. *Libreria Dante*, Via Nuova Lastricata 20; *Libreria alla Minerva*, Via S. Cosimo (Pl. E, 4). — **Photographs:** *R. Lotze*, Via Disciplina 9 (Pl. G. 4). in Veronetta.

Baths: Via S. Luca (Pl. C, 4).

Money Changer: *Orti*, Via Nuova 27.

Post and Telegraph Office in the Piazza dell' Indipendenza (Pl. F. 3).

Theatres. *Teatro Filarmonico* (Pl C. 4); *Teatro Nuovo* or *Filodrammatico* (Pl. E. F, 3), Piazza Navona; *Teatro Ristori* (Pl. B, C, 4). — **Music** on Tues., Thurs., & Sun. evening in the Piazza Vitt. Emanuele.

Cabs ('Broughams'). Per drive 75 c., per hour 1½ fr., each additional hr. 1 fr. 25 c.; in the evening 30 c. per hr. more. From station to town 1 fr. — For each pers. above two, one-third more.

Tramways traverse the town from the Stazione Porta Vescovo to the Stazione Porta Nuova (10 c.): see Plan.

English Church Service at the Hôtel de Londres (p. 207).

The **Sights** of Verona may be seen in one day and a half. 1st Day. Morning: *Piazza delle Erbe* and *Piazza de' Signori* (pp. 209, 210); *Tombs of the Scaligers* (p. 210); *Corso Cavour* (p. 212); *Arena* and *Piazza Vittorio Emanuele* (p. 213); drive to the *Porta del Palio* (p. 214) and *S. Zeno* (p. 215). Afternoon: *S. Anastasia* (p. 211); *Cathedral* (p. 211); *S. Giorgio in Braida* (p. 219); *S. Maria in Organo* (p. 218); *Giardino Giusti* (p. 218). Evening: *Via Nuova* (p. 215). — 2nd Day. *S Fermo Maggiore* (p. 216); *Palazzo Pompei* (p. 216). — Excursion to *S. Michele*, see p. 220.

Verona (155 ft.), the capital of a province, with 60,800 inhab and a garrison of 6000 men, lies on both banks of the rapid *Adige*. which is now enclosed by high embankments and crossed by six bridges. Next to Venice it is the most important and interesting town of ancient Venetia. In 1527 et seq. Verona was surrounded with new walls and bastions by Sammicheli, who seems to have taken Fra Giocondo's work at Treviso as his model. After it came into the possession of the Austrians in 1814 it was again strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy. Restored to Italy in 1866, it is still a fortress of the first class, and seat of the commandant of the III. Army Corps.

Founded by the Rhætians and Euganeans, and afterwards occupied by the Celtic Cenomani, Verona was made a Roman colony in B.C. 89, and became one of the most prosperous towns of Upper Italy. Its castle of S. Pietro was a residence of the Ostrogoth *Theodoric the Great*, the 'Dietrich of Bern' (*i.e.* Verona) of German lore (d. 526). In 568 the town was taken by the Lombard king *Alboin*, who fell a victim to the vengeance of his wife Rosamunde, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish monarchs *Pepin*, and, after the Carlovingian epoch, *Berengarius I.*, ruled here. Verona afterwards headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests between Guelphs and Ghibellines the terrible *Ezzelino da Romano* endeavoured to establish a lordship at Verona. After his death in 1259 *Mastino della Scala* was elected Podestà; and the great princes of his house inaugurated a glorious period for the city. Mastino was assassinated in 1277, but his brother and successor *Albert* secured the supremacy of his line. Romeo and Juliet are said to have loved and died in the reign of Albert's son *Bartolommeo* (1301-04). The

greatest member of this illustrious family was *Can Francesco*, or '*Can Grande*' (1312-29), who captured Vicenza and subdued Padua after a long struggle. His brilliant court numbered Dante among its guests. *Mastino II.* at first conquered Brescia. Parma, and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorio* in 1359; and in 1387 the latter's son *Antonio*, who had also endeavoured to secure his possession by fratricide, was expelled by *Gian Galeazzo Visconti*, Lord of Milan. Through the widow of Visconti the town passed in 1405 to the *Venetians*, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of Architecture Verona is important, both on account of its mediæval buildings, and as the birthplace of *Fra Giocondo* (1435-1514), one of the most famous architects of the early Renaissance, whose works are to be found at Venice, Paris, Treviso (fortifications), and Rome, and as the home of *Michele Sanmicheli* (1484-1559), the greatest military architect of Upper Italy, who imparted to the palaces of Verona some of the features of fortified castles. In judging of the Verona palaces, we must bear in mind that it was customary here, as at Genoa and other towns, to adorn the façades with paintings. The painted façades of houses near S. Fermo, by the Porta Borsari, in Piazza Erbe, and others partly recall the Paduan style of the 15th century. — The earlier Veronese Painters of the second half of the 14th cent. were superior in colouring to the Florentine school of Giotto and held themselves clear of its influence. The chief of these masters was *Altichieri*, to whom is ascribed the fresco in S. Anastasia (p. 211), the only monument of the period in Verona (other frescoes in Padua, see p. 235). A new period of importance began in the 15th century. Among the chief masters were *Vittore Pisano* (d. ca. 1455), the celebrated medallist; *Liberale da Verona; Domenico* and his son *Franc. Morone; Francesco Caroto* (1470-1546); *Girolamo dai Libri* (1474-1556); and *Paolo Moranda*, surnamed *Cavazzola* (1486-1522). The artistic family of the *Bonifazios*, though originating in Verona, flourished mainly in Venice. On the other hand *Paolo Caliari*, surnamed *Veronese* (1528-88), also resident in Venice, owed his artistic development mainly to the influence of his native place. — In the history of Sculpture Verona also holds a place of some importance, as is evidenced by the Romanesque reliefs on the façade of S. Zeno (p. 215), the font of S. Giovanni in Fonte (p. 212), and the Gothic monument of the Scaligers (p. 210).

a. Quarters on the Right Bank of the Adige.

The *Piazza delle Erbe (Pl. E, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Marble Column* at the N. end bears the lion of St. Mark, a modern copy of the ancient cognisance of the Republic of Venice. Opposite is the *Pal. Trezza* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase in the interior. The *Casa Mazzanti*, at the corner to the right, originally the residence of Albertino della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano. The *Fountain*, dating from the time of Berengarius, is adorned with a statue of 'Verona', partly antique. On the houses opposite are frescoes by Liberale (Coronation of the Virgin, Adam and Eve) and Girolamo dai Libri (Madonna and saints). In the centre of the Piazza is the *Tribuna*, with its canopy borne by four columns, anciently the seat of judgment. The *Casa dei Mercanti* (1301), at the corner of Via Pelliciai, recently restored, now contains the commercial court. Opposite rises the *Tower of the Municipio*, 273 ft. in height, affording a fine view (ascent from the

court of the Palazzo della Ragione, see below; adm. 50 c.). A short street to the left of the latter leads to the handsomely paved —

*Piazza dei Signori (Pl. E, F, 3). Immediately to the right of the tower is the *Palazzo della Ragione* (seat of the jury court), founded in 1183; the court *(Mercato vecchio)* contains a grand flight of steps of the 14th century. Adjoining the pinnacled tower is the *Tribunale*, and on the other side of the piazza is the *Prefettura*, formerly residences of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sammicheli. — In the centre of the piazza rises a *Statue of Dante* (by Zannoni, 1865), who found his first asylum here with Bartolommeo della Scala after his banishment from Florence in 1303. — At the N.E. corner of the piazza stands the —

***Palazzo del Consiglio,** or *Old Town Hall*, usually called *La Loggia*, erected before 1500 from designs by *Fra Giocondo*, whose portrait in a monk's habit is on the left corner-pillar, originally with statues surmounting the façade (restored in 1873). This is one of the finest buildings in N. Italy in the early-Renaissance style, which was characterised by richness and beauty of detail rather than by strict harmony of composition. By the door are two bronze statues by *Girol. Campana*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: Corn. Nepos, Catullus, Vitruvius, the younger Pliny, and Æmil. Macer, the poet and friend of Virgil. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of *Girol. Fracastoro* (d. 1553) by Danese Cattaneo (1559); in the N.W. corner is a *Statue of Scipione Maffei*, the historian (d. 1755). Behind, in the Via Mazzanti, are a picturesque *Fountain* of 1478 and the *Volto Barbaro*, under which Mastino della Scala is said to have been assassinated in 1277. Near it, on the W. side of the square, is the old *Palazzo de' Giureconsulti*, founded in 1263, but rebuilt in the 16th century.

The passage adjoining the Tribunal leads to the Lombardic church of *S. Maria Antica*, with Romanesque campanile, and the imposing ***Tombs of the Scaligers** (*Arche degli Scaligĕri;* Pl. F, 3), the stern Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railings.

Over the church-door are the sarcophagus and equestrian statue of *Can Grande della Scala* (d. 1329); adjoining it, the wall-monument of *Giovanni della Scala* (d. 1350) and the sarcophagus of *Mastino I.* (d. 1277). Next to the Piazza Signori is the monument of *Mastino II.* (d. 1351), another sarcophagus with canopy and equestrian statue, designed by Perino da Milano. The similar monument at the opposite corner of the street, executed by *Bonino da Campiglione* for *Can Signorio* (d. 1375) during his life-time, is em-

bellished with statues of Christian heroes and virtues. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 20 c. for one, and 10 c. more for each additional person.)

A little to the S.E., amid the grounds of the Piazza dell'Indipendenza (Pl. F, 3), rises an *Equestrian Statue of Garibaldi*, in bronze, by Bordoni (1887).

We now proceed to the N. to the Corso Sant' Anastasia, at the E. end of which rises ***Sant' Anastasia** (Pl. F, 2), a fine Gothic Dominican church begun about 1261, with unfinished brick façade, a late-Gothic portal in marble, with reliefs of the life of Peter Martyr, and a fresco of the 14th cent. in the lunette.

The Interior, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1437). On the first column to the left is an ancient capital, used as a *Holy Water Basin*, supported by a hump-backed dwarf *(Gobbo)* by *Gabriele Caliari*, father of Paolo Veronese. By the first altar to the right is the monument of Fregoso, the Venetian general, by *Danese Cattaneo* (1565). Above the 3rd altar are an Entombment and other frescoes by *Liberale*. The frame-work of the 4th altar is an imitation of the ancient Arco de' Gavi in the Castel Vecchio, removed in 1805; altar-piece, St. Martin by *Caroto*. The next small chapel contains excellent early-Renaissance ornamentation; a painted group of the Entombment, of the 14th cent.; a wooden crucifix of the 15th cent.; and a fine iron lamp. — In the right transept, St. Paul by *Cavazzola*, and Madonna with saints by *Girolamo dai Libri*, in an elegant frame. — In the second chapel of the choir, on the right, are ancient Veronese *Frescoes of the 14th cent. (probably by *Altichieri:* erroneously ascribed to *Giotto*), Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pellegrini (on the left) contains terracotta reliefs of the 15th cent., probably by a Florentine master; on the outside, above the arch, a fresco of St. George, by *Vittore Pisano*, in which the chief figure has been defaced by damp. In the choir, to the left, is the painted monument of General Sarego (1432), with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high-altar are some fine stalls with intarsia work. — In the adjoining Cappella Lavagnoli (right) are frescoes, by *Benaglio*, of the Miraculous Draught of Fishes, the Crucifixion, and Christ preaching by the Lake of Galilee (Lago di Garda in the background). — The left transept contains frescoes of the 14th cent., and a picture by *Liberale*, Mary Magdalen in clouds. — Above the 4th altar in the left aisle, Descent of the Holy Ghost by *Giolfino* (1418); above is the same subject al fresco by *Michele da Verona*. At each side are four statues of saints. Over the 2nd altar, Christ with SS. Erasmus and George by *Giolfino*. Over the 1st altar, painted sculptures by *Michele da Verona* (about 1500).

In front of the church is a marble *Statue of Paolo Veronese*, by Della Torre and R. Cristiani, erected in 1888.

To the left of the church, over a gateway, is the marble sarcophagus of Count Guglielmo da Castelbarco, the Scaligers' friend, at whose expense the churches of S. Anastasia and S. Fermo were in great part built; and in the gateway are three others. — The small church of *S. Pietro Martire*, entered through the adjoining Collegio Convito, contains an allegorical fresco by Falconetto with portraits of Teutonic knights (about 1515). We now proceed to the right to the —

Cathedral (*Duomo;* Pl. F, 1, 2), a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. and pointed

windows in the façade inserted later. On the outside of the apse are pilasters with an architrave, in the antique style. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough half-relief, executed according to the inscription by *Nicolaus* (1135). By the side-wall rises an unfinished campanile, designed by *Sammicheli*, resting upon an ancient basis.

The Interior, consisting of nave and aisles, with eight red marble pillars, contains an elegant rood-loft of marble, designed by *Sammicheli*, above which is a bronze crucifix by *Giambattista da Verona*. The walls adjoining and above the three first altars on the right and left are adorned with fine frescoes by *Falconetto* (about 1503). The Adoration of the Magi, over the 2nd altar to the right, is by *Liberale da Verona*, with wings by *Giolfino*. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1353 enclosed in beautiful Renaissance frame-work (1508). In the choir are scenes from the life of the Virgin, executed by *Torbido* from drawings by *Giulio Romano*. — Over the 1st altar on the left, 'Assumption by *Titian*, about 1543 (frame by *Sansovino*): 'striking for its masterly combination of light and shade and harmonious colours with realistic form and action' *(C. & C.)*.

To the left of the choir a corridor leads to *S. Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.; the Romanesque reliefs on the font (about 1200) show a distinct advance on those on the façade of St. Zeno (p. 215). To the left of the façade (2nd door on the left) are Romanesque *Cloisters*, the arches resting on double columns of red marble. They contain an antique column and some interesting ancient mosaics recently excavated (fee 50 c.). — To the N.E. of the cathedral is the *Vescovado*, or bishop's residence, with a chapel containing three paintings by *Liberale da Verona*. The *Palazzo dei Canonici* to the N.W. (No. 19) contains the *Biblioteca Capitolare* with its precious MSS. (palimpsests), among which Niebuhr discovered the Institutes of Gaius. Librarian, Monsignor Giuliari. (Adm. in the forenoon.) — The adjacent *Ponte Garibaldi* (Pl. E, 1), a suspension-bridge, leads to the church of *S. Giorgio in Braida*, in Veronetta (see p. 219).

We now follow the Lungádige Panvinio (Pl. E, D, 2, 3), a broad and open quay ascending along the right bank of the Adige, and soon turn to the left, to visit the church of **Sant' Eufemia** (Pl. E, 2, 3), a Gothic structure of the 13th cent., with Madonnas by *Moretto* (1st altar on the left; injured) and *Dom. Brusasorci* (3rd altar on the right). Frescoes by *Caroto*, in the Cappella Spolverini, to the right of the choir (injured).

A few paces to the S. of S. Eufemia is the Corso Porta Bórsari, which begins at the Piazza delle Erbe and leads to the **Porta de' Borsari** (Pl. D, 3), a triumphal arch or town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style.

To the W. this Corso is prolonged by the Corso Cavour (Pl. D, C, 3), one of the chief streets of Verona, in which several handsome palaces are situated. Immediately to the right (No. 1) is the Gothic *Palazzo Ponzoni* (formerly *Pal. de' Medici*). Farther on, to the left,

in a small piazza, is the church of *SS. Apostoli*, with very ancient tower and Romanesque apse. In front of it stands a marble statue by Zannoni of *Aleardo Aleardi*, the poet and patriot, born in Verona in 1812 (d. 1878). — Also on the left (No. 19) is the handsome **Pal. Bevilacqua*, by Sammicheli, with large windows intended for a museum. It is now entirely neglected and is used for storing coals. Opposite is the small church of S. Lorenzo (11th cent.), a Romanesque edifice, with round towers on the façade. The interior, restored in 1896-98, has galleries supported alternately by pillars and columns. There are remains of many old frescoes, and in the apse is an altar-piece by *Dom. Brusasorci* (1566). — Then, on the right, No. 38, *Pal. Portalupi*, and No. 44, *Pal. Canossa*, also by Sammicheli, with a fine portico and court, but with an attica added in 1770.

The neighbouring Piazzetta di Castel Vecchio (Pl. C, 3) affords a picturesque view of the imposing pinnacled *Bridge* of the 14th cent., which connects the **Castel Vecchio** (Pl. C, 3), the castle of Can Grande II. (14th cent.), now a barrack, with the left bank of the Adige (open to passengers during the day).

From the Castello to S. Zeno, see p. 215. The Via S. Bernardino leads to the W. to S. Bernardino (p. 214), while the Corso is prolonged to the S.W. to the Porta del Palio (p. 214).

To the S. of the Corso, and connected with it by several streets, lies the Piazza Vittorio Emanuele (Pl. D, 4; formerly *Piazza Brà*, from '*pratum*', meadow), with an equestrian *Statue of Victor Emmanuel II.*, by Borghi, erected in 1883.

On the E. side of this piazza rises the famous ***Amphitheatre** (*Arena;* Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodoric) of Bern, 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the Interior (entr. from the W. side by arcade No. V; adm. 1 fr.; closed at sunset; guide superfluous) rise 43 tiers of steps of grey limestone or reddish-yellow conglomerate (often restored since the end of the 16th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the 2nd story commemorates the visit of Napoleon I. in 1805, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (82 by 48 yds.).

On the E. side of the Arena, in the small Piazza Mura Gallieno, is a fragment of the *Late-Roman City Wall*, brought to light in 1872.

To the S.W. of the Arena stands the *Municipio* (Pl. D, 4; formerly guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882 (p. 216).

The wide Via Pallone, beginning behind the Municipio, leads to the S.E., skirting the *Mediæval City Wall* of the Visconti period (now used as barracks), to the iron *Ponte Aleardi* (Pl. E, 6) and the *Cimitero* (p. 218).

Near the Via Pallone, within a garden (visitors ring at the red door in front, adm. 50 c.) in the Vicolo S. Francesco al Corso, a side street of Via Cappuccini (Pl. D, 6), is a suppressed Franciscan Monastery, where a chapel contains a mediæval sarcophagus called the *Tomba di Giulietta*, or '*Tomb of Juliet*'. The whole scene is prosaic and unattractive.

Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona. 'Escalus, Prince of Verona' was Bartolommeo della Scala (d. 1303). The house of Juliet's parents, see p. 215.

The W. side of the Piazza Vitt. Emanuele is occupied by the *Gran Guardia Vecchia* (Pl. D, 4; now the corn-market; upper floor used for concerts and exhibitions), or old guard-house, begun in 1609 by Dom. Curtoni, a nephew of Sammicheli. Adjacent are the *Portoni*, an old gateway with a tower, probably another fragment of the city-wall of Giov. Galeazzo Visconti. — On the N. side of the piazza is the spacious *Pal. Malfatti*, formerly *Guastaverza* (by Sammicheli), with the Café Vittorio Emanuele, mentioned at p. 208.

In the street to the right of the gateway is the *Teatro Filarmonico* (Pl. C, 4). In the arcades erected in 1745 is the valuable *Museo Lapidario*, formed by Scipione Maffei, containing Roman, Greek, and Oriental inscriptions, and ancient sculptures. Two of the best reliefs are built into the back-walls of the small houses adjoining the entrance (on the left, Æsculapius and Hygieia, an Attic votive relief, 4th cent. B.C.). Visitors ring at the iron gate opposite the Gran Guardia.

Passing through the gateway, we reach the Corso Vitt. Emanuele (Pl. C, B, 4, 5), in which, at the corner of the Strada di S. Antonio, is a *Statue of Michele Sammicheli*, 'grande nella architettura civile e religiosa, massimo nella militare', by Trojani. At the end of the Corso rises the handsome *Porta Nuova* (Pl. B, 6), by Sammicheli. Outside this gate are the *Stazione Porta Nuova* (p. 207), the *Canale Industriale*, or Adige Canal, completed in 1888, and several factories.

From the Porta Nuova an avenue leads to the N.W. to the ***Porta del Palio** (formerly *Porta Stuppa;* Pl. A, 4), by *Sammicheli*, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. — We now follow the Stradone di Porta Palio and the second cross-street on the left to —

S. Bernardino (Pl. A, 3; if closed, ring in the corner to the left), of the 15th cent., formerly a monastery-church. Above the door in the cloisters to the left of the church is a fresco, *St. Bernardinus, by *Cavazzola*.

Interior. 1st chapel on the right: as altar-piece, a copy of a masterwork of *Cavazzola* in the Gallery (No. 335, p. 217). Frescoes of legendary subjects by *Giolfino*. — 2nd altar on the right, Madonna and saints by *Bonsignori* (1485). — 4th chapel on the right: *Domen. Morone*, ceiling frescoes and life of St. Anthony (restored). — 5th chapel: on the altar-wall, copies from *Cavazzola* (in the Museum); above, Christ on the Cross and SS. John and Mary, by *Fr. Morone* (1498); on the left, Christ parting from his mother by *Caroto*, and three paintings from the Passion by *Giolfino*. — At the end to the right is the entrance to the **Cappella Pellegrini*, by *Sammicheli* (1557, restored 1793), with beautiful Renaissance decoration. Altar-pieces by *India* (1679). — In the choir, to the left, Madonna with saints, by *Benaglio*. — Organ of 1481. On the organ-doors are SS. Bernardino and Francis, and (over the portal) SS. Bonaventura and Ludovico, by *Fr. Morone*. — The Cloisters and one of the chapels contain frescoes by *Giolfino* (early works). — In the Refectory of the monastery, frescoes by *Dom. Morone* (?), accessible only from the street.

To the N. of this point lies ***S. Zeno Maggiore** (Pl. A, 2; reached by the Vicolo Lungo S. Bernardino or also by following the new embankment on the Adige, with its fine views, to the N.W. of the Castel Vecchio, p. 213), one of the finest Romanesque churches in N. Italy, of most noble proportions, lately restored. The nave in its present form was begun in 1139; the choir dates from the 13th century.

The PORTAL, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by *Nicolaus* and *Wiligelmus* (1139). Below, to the right, Theodoric, as a wild huntsman, is speeding headlong to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno.

INTERIOR. In the corner to the right, an ancient octagonal font; behind it, a fresco of S. Zeno (14th cent.). The holy-water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it, a fine Gothic crucifix. — On the *Choir Screen* are marble statues of Christ and the Apostles (13th cent.). — To the left of the choir, frescoes of the 14th cent., under which are traces of others of the 12th; to the right, frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, flanked on each side with four columns of brown marble, resting on lions and bulls. To the right, above, is a painted marble figure of St. Zeno, a fisherman and afterwards Bishop of Verona (4th cent.). Gothic choir-stalls. Behind the high-altar is an admirable *Picture (covered) by *Mantegna* (1459), hung too high: Madonna enthroned, with angels and saints; on the left, SS. Peter, Paul, John, and Augustine; on the right, SS. John the Baptist, Gregory, Lawrence, and Benedict, in solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) — The spacious CRYPT contains the tasteful bronze tomb of St. Zeno, from the designs by the brothers *Spazzi* (1889), with seated figures of Religion, Love, Faith, and Hope.

To the left of the church is the entrance to the adjoining *CLOISTERS, with elegant double columns, where a small museum of Christian antiquities has been arranged. — The well-informed sacristan also conducts the visitor to a lofty tower adjoining the cloisters, the last relic of a convent repeatedly inhabited by the mediæval German emperors on their journeys to Rome. On the upper floor are some old Romanesque wall-paintings. — Fee ½-1 fr.

To the W. of S. Zeno is the *Porta S. Zeno* (Pl. A, 1), erected in 1540 by Sammicheli.

We now return from the Piazza Vitt. Emanuele (p. 213) to the N.E. to the Piazza delle Erbe by the VIA NUOVA LASTRICATA and its prolongation, the *Via Nuova* (Pl. E, 3), together forming the chief thoroughfare of the city (corso in the evening).

In the Via della Scala, one of the S. side-streets of the Via Nuova, is the church of *Santa Maria della Scala* (Pl. E, 3), with an early-Renaissance portal and frescoes of the school of Vittore Pisano (in the bell chamber, to the right of the high-altar). — This street is prolonged by the Via S. Cosimo, at No. 8 in which *(Marchese Fumanelli)* is a good replica of Seb. del Piombo's so-called 'Dorothea' at Berlin.

In the VIA CAPPELLO, through which the tramway runs S. from the Piazza Erbe (Pl. E, 3), the gateway of an old house (Nos. 19-25) on the left bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; pp. 213, 214). The street then takes

the name of Via S. Sebastiano (Pl. E, 3, 4), in which, adjoining *S. Sebastiano* (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-4), founded in 1860, and containing numerous records. — In the Via Leoni, the prolongation of the same street, on the left, No. 1, is the **Arco de' Leoni** (Pl. F, 4), part of a Roman double gateway, coeval with the Porta de' Borsari (p. 112), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of **S. Fermo Maggiore** (Pl. E, F, 4), built at the beginning of the 14th cent. for the Benedictines and afterwards transferred to the Franciscans. The interesting façade is enriched with brick and marble. On the left side of the façade is the sarcophagus of Fracastoro, physician of Can Grande, with ancient Veronese frescoes.

The Interior, usually entered by the left side-door, has no aisles. Part of it is modernised. Fine old roof in larch-wood. Above the main entrance is a fresco of the early Veronese school, the Crucifixion, in polychrome frame. To the left is the monument of Brenzoni, with sculptures by the Florentine *Rosso*, an assistant of Donatello (1420); above are much damaged frescoes by *Vittore Pisano*, Annunciation. — 1st altar on the left, three saints by *Torbido*. — Over the side-entrance, fresco of the Crucifixion; in the chapel to the left, Altar-piece by *Caroto* (1525), Madonna, St. Anna, and the Child in clouds, with four saints below. — In an adjoining space, behind a curtain and railing, is the monument of the physician Gir. della Torre, by *Riccio* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on the left of high-altar, St. Anthony with four other saints, by *Liberale*. — 3rd altar on the right in the nave, Trinity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc. Torbido*.

b. Left Bank of the Adige (Veronetta).

The Via Leoni ends at the iron **Ponte delle Navi** (Pl. E, 4), which was erected in 1893 on the site of two stone bridges destroyed by inundations of the Adige in 1757 and 1882. It affords a good survey of the choir and transept of S. Fermo, and also up the river to the Castello S. Pietro (p. 219). — A little way above the bridge stands the spacious church of S. Tommaso (Pl. F, G, 3, 4), without aisles, and with open roof, containing a fine altar-piece by *Girol. dai Libri*, formerly attributed to Caroto: SS. Sebastian, Rochus, and Job (last altar on the right).

Just below the bridge, to the left, is the noble ***Palazzo Pompei** (Pl. F, 5), erected by *Sammicheli* about 1530, presented by the family to the town in 1857, and now containing the Museo Civico (adm. in summer 9-4, in winter 9-3, on holidays from 10 a.m.; 1 fr., gratis on the 1st Sun. of each month).

The Ground Floor contains natural history collections (fine fossils from Monte Bolca) and antiquities: Roman and Etruscan bronzes, marble sculptures and vases, coins, Roman silver-plate, prehistoric antiquities from the lake-dwellings of the Lago di Garda, mediæval sculptures (some painted), and casts of modern works.

The *Pinacoteca or picture-gallery, on the first floor, contains works chiefly of the Veronese school. Catalogues for the use of visitors. The rooms are overcrowded, and most of them are poorly lighted.

I. Room: (right) 70. *Tiepolo*, Monastic saints; 68. *Bonifazio II.*, Noah and his sons; 52. *Titian*, Madonna and Child with John the Baptist (injured); 49. *Franc. Torbido* (ascribed to *Moretto*), Tobias and the angel. On the opposite wall: 34. *School of Perugino*, Madonna, Christ, and John the Baptist, with two angels; 31. *School of Paolo Veronese*, Baptism of Christ (injured).

II. Room (right): 156. *In the style of Jacob Corneliszen* (not *Lucas van Leyden*), Adoration of the Magi; 148. *Bonsignori*, Madonna; 155. *Giac. Francia*, Madonna; 153. *Parmigianino*, Holy Family; 152. *Girol. Benaglio*, Madonna; 122. *Cima da Conegliano*, Madonna; 118. *Cesare da Sesto*, Pietà; 115. *M. Basaiti*, St. Sebastian; 114. *Caroto*, Holy Family (under Giulio Romano's influence); 119. *Caroto*, Madonna; 99. *Cima da Conegliano*, Madonna (date, 1510, forged); 104. *Style of Altdorfer* (not *Amberger*), Portrait of the Vicar Kolb; 97. *Sir A. More* (*Ant. Mor*), Portrait; 96. *School of Raphael* (?ascribed by Morelli to *Calisto Piazza*), Madonna, St. Elizabeth, and John the Baptist; °87. *Mantegna*, Madonna and two saints; 102. *P. Veronese* (? ascribed by Morelli to *Zelotti*), Allegory of music; 95. *School of Perugino*, Adoration of the Magi; 86. *School of Giov. Bellini* (signature forged), Presentation in the Temple; 94. *Unknown Artist* (wrongly attributed to *Fra Bartolommeo*), Portrait; 85. *Cavazzola*, Madonna with the young Baptist; 77. *Giov. Bellini* (not *Florentine School*), Madonna, an early work (injured); 92. *Caroto*, Madonna, an early work; 76. *Bart. Montagna*, Two canonized bishops.

III. Room: 200. *Rondinelli* (not *Giov. Bellini*), Madonna; 199. *Palma Vecchio* (not *Moretto*), Madonna (injured). — Next wall: above, 180. *Romanino*, St. Jerome; 182. *Francesco Morone*, Madonna and Child; 187, 188, 190, 191. Legendary scenes, ascribed to *Falconetto*.

IV. Room (on the other side of Room I): 240. *Giolfino*, Madonna; 243. *Paolo Veronese*, Madonna enthroned, with saints and angels (injured); 244. *Ant. Badile* (teacher of P. Veronese), Madonna and saints; 252. *Girol. dai Libri*, Madonna enthroned, with SS. Rochus and Sebastian; 251. *Caroto*, St. Catharine; 253. *Girol. dai Libri*, Baptism of Christ; 260. *Caroto*, Adoration of the Child (a youthful work); 259. *Morone*, St. Catharine and the donor; °267. *Paolo Veronese*, Portrait of Guarienti (1556); over the door, 271. *Bonsignori*, Madonna enthroned (1484).

V. Room. On the entrance-wall are frames containing a choice and rich collection of miniatures from choir-books. Note those by *Liberale* and especially those by °*Girol. dai Libri*. Pictures: °290. *Gir. dai Libri*, Madonna and SS. Joseph, Jerome, and John the Baptist worshipping the Child, with richly detailed landscape. *Cavazzola*, 294. St. Bonaventura, °298. Christ and St. Thomas, with Descent of the Holy Spirit and Ascension in the background. 300. *Caroto*, Christ washing the disciples' feet, Madonna and David in the clouds. *Cavazzola*, °303. Scourging of Christ, 308. Christ crowned with thorns. — Exit-wall: 330. *Fr. Morone*, Trinity, with John and Mary; 333. *Girol. dai Libri*, Madonna and Child in clouds, worshipped by SS. Andrew and Peter; 335. *Cavazzola* (large altar-piece), Madonna with angels, saints, and donor (1522), the master's last work, recalling the school of Ferrara in its colouring; 339. *Girol. dai Libri*, Madonna with Joseph, Tobias and the angel (fine landscape; 1530). Above the door, °343. *Caroto*, Tobias with the three archangels.

VI. Room: °351. *C. Crivelli*, Madonna and Child (showing the influence of the Paduan school); 352. *Lucas van Leyden* (copy), Crucifixion; 359. *Stefano da Zevio*, Madonna and St. Catharine in a rose-garden; 365. *Jacopo Bellini*, Crucifixion (retouched); 369. *Girol. Benaglio*, Madonna and saints. Opposite: 377. *Liberale*, Descent from the Cross; °390, °392, 394. *Cavazzola*, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517): to the left of the Cross in the middle picture is the artist's portrait and in the background are the Adige and the Castello S. Pietro.

VII. Room, entered from Room IV, unimportant. — VIII. Room: Engravings. — IX. Room, unimportant. — In an adjoining room on the right (usually closed), medallions by *Vitt. Pisano*. Back-wall: fresco by *Cavazzola*, Baptism of Christ, and medallions of the Evangelists. — X. Room, unimportant. — XI. Room: Crucifixion, attributed to *Altichieri*. — XII. Room: Frescoes (sawn out). Entrance-wall: 560. *Morone*, Madonna

and Child, with saints (1515). Opposite the windows: 539-544. *Paolo Veronese*, Deeds of Alexander the Great, etc., early works, from the Palazzo Contarini (ca. 1550). Exit-wall: 545. *Martino da Verona*, Madonna enthroned and SS. Zeno, James, and Apollonia; below, 546-550. *Giolfino*, Allegorical subjects, half-length figures. — The last two rooms are unimportant.

To the S. of the *Porta Vittoria* is the **Cimitero** (Pl. F, 6), laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by Spazzi. In the interior are Doric colonnades, a lofty dome-church, and a number of large monuments in marble. It is open till sunset.

Opposite the cemetery is the iron *Ponte Aleardi*, leading to the Via Pallone and the Piazza Vitt. Emanuele (p. 213). — The avenue on the left bank of the Adige leads to the *Railway Bridge*, which affords a fine survey of the town and environs, and from which we may return to the *Porta Nuova* (p. 214).

In the Via Venti Settembre, to the E. of the Ponte delle Navi, rises **S. Paolo di Campo Marzo** (Pl. F, 5), which contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). Over the high-altar, Madonna between SS. Peter and Paul by *Franc. Caroto*.

Farther to the E. is the Vicolo Fiumicello, leading to the left along a brook to **SS. Nazzaro e Celso** (Pl. H, 4), a Renaissance building of the 15th cent., with traces of Gothic.

In the right transept, two *Paintings on panel, John the Baptist, and SS. Benedict, Nazarius, and Celsus, by *Bart. Montagna*. A Pietà and St. Blaise with St. Juliana, in the sacristy, are by the same artist. In the choir are frescoes by *Farinato*. In the Cappella di S. Biagio (left transept) is an altar-piece, Madonna and saints, by *Bonsignori* (1519), in a fine old frame (accessories by *Girol. dai Libri*, 1527); to the left, triptych by *Girol. Moceto;* in the altar-niche, frescoes by *Bart. Montagna* (history of St. Blaise; much damaged); in the dome, faded frescoes by *Falconetto* (1493).

Hence we proceed to the N., through the Via Muro Padri, to the Via Giardino Giusti, No. 10 in which, to the right, is the entrance to the *Pal. Giusti* and the ***Giardino Giusti** (Pl. G, H, 3; ring at a gate on the right in the court; fee 50 c.). This beautiful garden contains a few Roman antiquities and numerous cypresses, some of them 400-500 years old and 120 ft. in height. The loftily situated view-terrace (ascent through the turret at the back of the garden) commands a beautiful view of Verona, the distant Apennines, Monte Pizzocolo on the Lago di Garda (p. 200) and the Brescian Alps (evening-light favourable).

A little to the N.E., in the wide Interrato dell' Acqua Morte, the filled-in canal that till 1895 separated the island of the Adige from Veronetta, lies ***Santa Maria in Organo** (Pl. G, 3), a very ancient church, rebuilt by *Sammicheli* in 1481, with unfinished façade of 1592.

Interior (if main portal is closed, try side-door in the Via S. Maria in Organo). In the nave are *Frescoes by *Franc. Morone*, representing (right) Adam and Eve, the Flood, Abraham's Sacrifice, Joseph sold by his Brethren, (left) Passage of the Red Sea, Moses receiving the Tables of the Law, David and Goliath, Elijah in the Fiery Chariot. Third altar on the left, Madonna and Child, with SS. Martin, Augustine, and two angels, by *Morone* (1503); 4th altar on the left, Madonna with saints, by *Savoldo*

(1533). Chapel to the left of the choir, fresco of the Resurrection by *Dom. Brusasorci.* The seats in front of the high-altar are embellished with landscapes by *Cavazzola* and *Brusasorci.* Behind it is a carved ebony and walnut Candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. *Choir Stalls with intarsia (views of the town above, ornamentation at the sides and below), of 1499, by the same master. Chapel on the right of the choir: Ascension, a fresco by *Giolfino.* In the right transept are an altar-piece, St. Francesca Romana, by *Guercino*, and, on the left wall in front, frescoes by *Cavazzola* (St. Michael, and St. Raphael with Tobias). — The Sacristy contains, on the right, intarsias by *Fra Giovanni*, injured by water; the ceiling and friezes, with half-length *Portraits of monks and popes, are by *Francesco Morone*; *Madonna del Limone, by *Girol. dai Libri.*

From the end of the Via S. Maria in Organo the Via S. Giovanni in Valle ascends to the right to the ancient little church of *S. Giovanni in Valle* (Pl. G, H, 2), a flat-roofed basilica, borne by columns with very early capitals. Over the entrance is a fresco by *Stefano da Zevio*, and in the crypt are two early-Christian sarcophagi. — The Vicolo Borgo Tascherio leads from this point back to the main thoroughfare.

Beyond the Via Redentore, to the right, on a rising ground, is the little church of *SS. Siro e Libera*, dating from the time of Berengarius. — In the vicinity are remains of an antique *Theatre* (Pl. G, 2), excavated in the midst of private houses (boy will fetch custodian).

Opposite the *Ponte della Pietra*, built by Fra Giocondo, of which the two arches next the left bank are Roman, begins the ascent to the **Castel San Pietro** (Pl. G, 2; permission at No. 57, Corso Vitt. Emanuele), a modern barrack on the site of the castle of Theodoric the Great (p. 208) and the Visconti, ruins of which are still traceable. Splendid view, which, however, is almost equally good from a little before the entrance.

A few paces to the N. of the bridge is the venerable church of **Santo Stefano** (Pl. G, 1), rebuilt by Theodoric. Façade probably of the 11th century. The interior has a flat roof and a raised choir, with the episcopal throne at the back; in front, to the left, statue of St. Peter (14th cent.). Pictures by *Caroto* and *D. Brusasorci.* — From this point the Via Alessio leads to the W. to the church of **San Giorgio in Braida** (Pl. F, 1; if the front-gate is closed, entrance by side-door on the N.), reconstructed in the 16th cent. with the aid of *Sammicheli.* The interior contains an admirable collection of well-preserved paintings by Veronese and Brescian masters.

W. wall, over the door: *Tintoretto*, Baptism of Christ; 1st altar on the left, *Caroto*, St. Ursula (1545); 3rd altar on the left, *Caroto*, SS. Rochus and Sebastian, with predelle (centre figure of St. Joseph modern); above, The Apostles healing a possessed man, by *D. Brusasorci;* in the lunette, Transfiguration, by *Caroto;* 4th altar on the left, *Girolamo dai Libri*, *Madonna enthroned, between SS. Zeno and Lorenzo Giustiniani, with three *Angels with musical instruments at the foot (1529); 5th altar on the left, *Moretto*, *Madonna with holy women (1540), one of this master's best works, with delicate colouring in a silvery tone. At the sides of the organ and opposite, *Romanino* of Brescia, Martyrdom of St. George (1510), originally the panel of an organ. By the choir-pillars, *Caroto*, Annunciation. To the right in the choir, *Farinato*, Miracle of the Five Thousand (1603); to the left *F. Brusasorci*, the Shower of manna. High-altar-piece (generally covered)

**P. Veronese*, Martyrdom of St. George, a masterpiece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. 4th altar on the right: *F. Brusasorci*, Madonna with archangels. The beautiful holy-water basin is enriched with bronze figures of John the Baptist and St. George by *Joseph de Levis* and *A. de Rubeis*.

From this point by the *Porta S. Giorgio* (1525) and the adjoining grounds to the *Ponte Garibaldi* (Pl. E, 1; toll 2 c.), see p. 212.

From Verona to Cologna, steam-tramway in 2¼-3 hrs., starting outside the Porta Vescovo. — 2 M. **San Michele**, the birthplace of the architect *Michele Sammicheli* (p. 209), with the round church of *Madonna di Campagna*, planned by him (splendid Alpine view from the dome). Near the church rises the pinnacled castle of *Montorio*, formerly the property of the Scaligers. The tramway then passes *S. Martino* (p. 226), *Caldiero* (p. 226), *S. Bonifacio* (p. 227), and *Lonigo* (p. 227), and reaches the little town of **Cologna Veneta**, with 2200 inhab., who are busily engaged in the culture of silk, hemp, and vines.

[From Caldiero a steam-tramway runs to the N. to (1 hr.) **Tregnago**, whence we may visit the *Tredici Comuni*, once a German 'enclave' on Italian soil, on the S. slope of the *Monti Lessini*, between the valley of the Adige and the Val d'Astico (p. 231). The chief village is *Giazza*. Numerous fossils; a rocky defile *(Ponte di Veja)*; basaltic cliffs near *Vestena*.]

From Verona to Caprino, 21½ M., railway in about 2 hrs. (fares 3 fr. 75, 2 fr. 70, 1 fr. 70 c.). The train starts from the Stazione Porta S. Giorgio (Pl. E, 1) and ascends the Adige near its left bank to (1 M.) *Quinzano* and (3 M.) *Parona all' Adige* (p. 20), and then beyond (4½ M.) *Arbizzano* and (5 M.) *Negrar* enters the **Valpolicella**, a pleasant upland region, between the S. spurs of the *Monti Lessini* (p. 226) and the Adige, noted for its wine. — 5½ M. *Pedemonte;* 7 M. *S. Floriano:* 8 M. *S. Pietro Incariano;* 9½ M. *Gargagnago:* 10½ M. *S. Ambrogio.* — We now descend the valley of the Adige to (12 M.) *Domegliara* (p. 20), where our line crosses the Brenner railway (stations about ¼ M. apart), and cross the river just before reaching (13½ M.) *Sega*. Hence the line runs in a N.W. direction across the fertile upland district that separates the Lago di Garda from the valley of the Adige. — 16 M. *Affi;* 17½ M. *Albarè;* 19 M. *Costermano*, the station for *Garda*, 2½ M. to the W. (p. 201). We skirt the S. slope of the *Monte Baldo*, still in a N.W. direction, and beyond (20 M.) *Pesina* reach (21½ M.) **Caprino**. — From Caprino to *Ferrara di Monte Baldo* and ascent of the *Monte Maggiore*, see p. 202.

38. From Verona to Mantua and Modena.

63 M. Railway in 2-3½ hrs. (fares 11 fr. 55, 8 fr. 10, 5 fr. 20 c.; express 12 fr. 70, 8 fr. 95 c.); to Mantua (25½ M.) in ¾-1¼ hr. (fares 4 fr. 50, 3 fr. 15 c., 2 fr.; express 5 fr. 10, 3 fr. 60 c.). — This will continue to be the express route to Florence and Rome until the new direct line between Dossobuono (see below) and Bologna is completed.

Verona, see p. 207. The line traverses a rich plain, dotted with trees. Near Mantua are fields of rice. — 7 M. *Dossobuono.*

Dossobuono is the junction of a new direct line to Bologna, still unfinished, and of the Verona and Rovigo Railway (62½ M., in 3½ hrs.). Stations unimportant. — 33½ M. *Legnago*, a town of 3500 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 225). It was the birthplace of *Giov. Batt. Cavalcaselle* (1827-97), the art critic. — 62½ M. *Rovigo*, see p. 334.

11 M. *Villafranca di Verona* (Alb. del Sole), with a ruined castle of the Scaligers, where the preliminaries of a peace between France

graph. Anstalt von
Wagner & Debes, Leipzig

and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custozza*, where the Italians were defeated by the Austrians in 1848 and 1866. A monument to the fallen was erected here in 1879. — 14½ M. *Mozzecane*; 18 M. *Roverbella*; 23 M. *S. Antonio Mantovano*.

The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the *Argine Mulino* (a bridge constructed in 1257), which divides the lakes formed here by the Mincio into the *Lago Superiore* (W.) and the *Lago di Mezzo* (E.).

25½ M. *Mantua*. Station to the W. of the town (Pl. A, 3, 4).

Mantua. — **Hotels.** AQUILA D'ORO, Via Sogliari (Pl. B, 3), R., L., & A. 3½, omn. ¾ fr.; well spoken of; *SENONER, near the post-office, also restaurant, with electric light, R. 2, omn. ½ fr. — Travellers should avoid spending a night at Mantua in summer, as the mosquitoes are troublesome. — A stay of 4-5 hrs. is enough to give an idea of this interesting town. The traveller should engage a cab at the station for 1 hr., drive to the (12 min.) Palazzo del Tè, which may be seen in ½ hr., and then to S. Andrea or the Cathedral.

Café: *Caffè Veneziano*, near the church of Sant' Andrea; *Commercio* Piazza Purgo.

Photographs at *Premi's*, Portico S. Carlo 4, opposite the Aquila d'Oro.

Post Office, Via della Posta, near the Via Sogliari (Pl. B, 3).

Cab per drive 75 c., first hr. 1 fr. 50 c., each following ½ hr. 50 c.

Mantua (70 ft.), Ital. *Mantŏva*, a very ancient town founded by the Etruscans, with 28,000 inhab. (3000 Jews), is a provincial capital and a strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, which in case of a siege can be laid under water.

Mantua is mentioned in ancient times as the home of *Virgil*, who was born at the ancient *Andes* (supposed to have occupied the site of the present village of *Pietole*, 3 M. to the S.E., where a monument was erected to him in 1884), but it was not a place of importance till the middle ages. In the conflicts of the Hohenstaufen period the town embraced the cause of the Guelphs. In 1328 the citizens elected *Luigi*, *Lord of Gonzaga*, as 'Capitano del Popolo', and to his dynasty the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory, while they were liberal patrons of art and science. *Giovanni Francesco II.* (1407-44), the first marquis, invited the learned *Vittorino da Feltre* to Mantua, and through him made his court a renowned centre of culture and education. The beautiful and accomplished *Isabella d'Este* (1474-1539), sister of Alphonso, Duke of Ferrara, and mother of Eleonora of Urbino, was the wife of *Giovanni Francesco III.* (1484-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures, and antiquities. In 1530 *Federigo II.* (d. 1540) was raised to the rank of duke by Charles V., and in 1536 he was invested with the marquisate of Monteferrato; a monument of his reign is the Palazzo del Tè (p. 225). In 1627, when Charles de Nevers, a member of a French collateral line, ascended the throne, the Mantuan war of succession broke out, and Emperor Ferdinand III. declared the fief forfeited. On 18th July, 1630, Mantua was stormed and sacked by the Austrians. Although the emperor, hard pressed

by the Swedes, was obliged to conclude peace in 1631, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1703; Monteferrato was awarded to Piedmont, and Mantua to *Austria*, of whose supremacy in Italy it became the chief support. After a long and obstinate defence by General Wurmser the fortress capitulated to the French on 2nd February, 1797. By the Peace of Villafranca the Austrians retained Mantua although deprived of the rest of Lombardy, but they were compelled to cede it to Italy in 1866.

In the history of ARCHITECTURE Mantua is of importance on account of the buildings of *Leon Battista Alberti* (p. 420), one of the greatest architects of the Renaissance (churches of S. Andrea and S. Sebastiano). — Mantua also witnessed the labours of two great RENAISSANCE PAINTERS. *Andrea Mantegna* (p. 232) entered the service of Lodovico Gonzaga in 1463. In vigour of conception and in the fidelity of his characters he rivals his best contemporaries, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1506, and was succeeded as court-painter in the following year by *Lorenzo Costa* (comp. pp. 337, 344). When Raphael's pupils were dispersed after his death, *Giulio Romano* (1492-1546), the greatest of them, settled at Mantua, where he attained so high a reputation as an architect and painter, that Mantua has been called the 'town of Giulio Romano'. After the example of Raphael's work in the Farnesina, he composed mythological decorative paintings, which, though far inferior to their prototype, attract by the richness of the motives and sensuous magnificence of composition, and are important owing to the influence they exercised on later art. *Primaticcio* and *Niccolò dell' Abbate*, pupils of Giulio Romano who were educated here, were afterwards summoned to Fontainebleau, and thus formed a link between the French and the Italian Renaissance. Giulio Romano's works must also have influenced the style of *Rubens*, who spent several years at Mantua.

The traffic of the town is chiefly confined to the arcades of the VIA SOGLIARI (Pl. B, 3), continued westwards by the *Corso di Porta Pradella*, now *Vitt. Emanuele* (leading to the rail. station), and to the PIAZZA DELLE ERBE (Pl. C, 3), to the E. of the former street. In this piazza are situated the principal churches.

***Sant' Andrea** (Pl. C, 3), a church of imposing proportions, was begun in 1472 from designs by the Florentine *Leon Battista Alberti*, but afterwards much altered, while the present dome was not added till 1782. The white marble façade, with its spacious portico, is classic in style; adjoining it is a square tower of red brick, with an elegant octagonal superstructure and a Gothic spire.

The INTERIOR, 110 yds. in length, is covered with massive barrel vaulting, the sunk panels partly painted. The 1st chapel on the left contains frescoes by *Franc. Manteyna* (1516); the tomb of the painter Andrea Mantegna (d. 1506), with his bust in bronze by *Bart. di Virgilio Meglioli* (not *Sperandio*); also three paintings of the *School of Mantegna*, Holy Family, Baptism of Christ, and Pietà (restored in 1890). — *2nd Chap.* on the left: Altar-piece, Madonna enthroned and saints, by *Lorenzo Costa* (1525; much damaged). — *1st Chap.* on the right: *Arrivabene*, St. Anthony admonishing the tyrant Ezzelino (painted in 1846). At the sides, Hell, Purgatory, and Paradise, from Dante, by *B. Pagni* (1570). — *3. Cappella S. Longino*, on the left: Sarcophagus with the inscription: 'Longini ejus, qui latus Christi percussit, ossa'. On the right is the sarcophagus of Gregorius of Nazianzus. The frescoes, designed by *Giulio Romano*, represent the Crucifixion; below is Longinus; on the opposite side, the finding of the sacred blood, of which the saint is said to have brought some drops hither. — The RIGHT TRANSEPT contains the monument of Bishop An-

dreasi (d. 1549), executed in 1551 by *Clementi*, a pupil of Michael Angelo. The swan is the heraldic emblem of Mantua. — Left Transept. Chapel on the left: (right) Monument of Pietro Strozzi (1529), with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). The other monument, with recumbent figure of Count Andreasi, was also designed by *G. Romano*. — Choir: Martyrdom of St. Andrew, a fresco by *Anselmi*, an imitator of Correggio, in the apse. In the corner to the left by the high-altar is the kneeling figure of Duke Guglielmo Gonzaga, founder of the church. The *Crypt*, beneath the high-altar, where the drops of the sacred blood were preserved, contains a marble crucifix and a statue of the Madonna and Child carved in wood.

A little farther on is the Piazza Sordello (Pl. C, 2), in the centre of which rises a monument to the political martyrs of the year 1851. Here are situated the Cathedral, the Palazzo Vescovile, and, on the right, the former palace of the Gonzagas.

The **Cathedral of S. Pietro** (Pl. C, D, 2), with double aisles, domed transept, and two rows of domed chapels, has a baroque façade (1756) and an unfinished Romanesque tower. The interior, skilfully remodelled from designs by *Giulio Romano*, has a fine fretted ceiling. On the left of the entrance is an ancient Christian sarcophagus, and on the right of the passage leading to the Cappella dell' Incoronata is a bust of Ant. Capriano, 1587. In the Chapel of the Sacrament (at the end of the left aisle) is a painting (on the right) by *Paolo Farinato* of Verona, St. Martin of Tours.

The N.E. angle of the piazza is occupied by the old ducal palace of the Gonzagas, now called the ***Corte Reale** (Pl. D, 2), and partly used as barracks. Begun in 1302 by *Guido Buonacolsi*, it was afterwards altered and embellished with frescoes by *Giulio Romano* by order of Federigo II.

The custodian is to be found under the second large arched gateway to the left (fee 1 fr.). On the Upper Floor is a large saloon containing portraits of the Gonzagas by *Bibbiena*. Then the Stanze dell' Imperatrice, once hung with Raphael's tapestry (now at Vienna; copies of the hangings in the Vatican). The Dining Room is adorned with allegorical figures of the rivers and lakes around Mantua; the windows look into a garden on the same level. The Sala dello Zodiaco has allegorical and mythological representations of the signs of the zodiac by *Giulio Romano*. Napoleon I. once slept in the next room. Then three Stanze dell' Imperatore, containing copies of the tapestry formerly here, painted by *Canepi*. The Picture Gallery contains nothing worthy of note; to the left, by the door, a good bust of a Gonzaga by *Bernini*. The Ball Room (*Sala degli Specchi*) is embellished with frescoes by the pupils of *Giulio Romano*. — In another part of the palace is the charming Camerino ('*Paradiso*') of *Isabella d'Este* (p. 221); in an adjoining room, her motto, '*nec spe nec metu*'. We observe here particularly the intarsia, the beautiful reliefs on the marble-door, and the delicate ceiling-decoration. We next pass through richly decorated rooms, some in sad disrepair: the Sala dei Giuramento del Primo Capitano; two rooms with wooden ceilings; a small apartment with stucco-work by *Primaticcio*; the Sala di Troja, with frescoes by *Giulio Romano* (much restored); the Sala dei Marmi, so called from the busts it once contained; lastly a Loggia, with a view of the lake. The Dwarfs' Apartments, adapted to the size of their inmates, are also worthy of a visit.

On the N.E. side of the palace is the *Reale Teatro di Corte* (Pl. D, 2). The vaulted passage between the two leads to the Piazza

della Fiera, in which rises the **Castello di Corte** (Pl. D, 2), the old castle of the Gonzagas.

Part of the castle is now used as Archives (open during office-hours only; gratuity ½ fr.). Most of the frescoes by *Andrea Mantegna* (1474) which once adorned the rooms are obliterated, but those on two walls of the Camera degli Sposi (first floor), which are among his finest creations, were badly restored in 1877. Three scenes on the entrance-wall represent *Ludovico Gonzaga meeting his son Cardinal Francesco near Rome. Above the door is a tablet with an inscription, borne by beautiful *Putti with butterflies' wings. On the other wall is the Family of the Gonzagas with their court: on the left, Lodovico Gonzaga with his wife Barbara. On the ceiling are portraits of Roman emperors in grisaille; on the pendentives are small mythological scenes; and in the centre is an illusive painting of an apparent opening, at which Cupids and girls are listening.

To the S. of the Corte Reale, and belonging to the same imposing pile of buildings, is the church of Santa Barbara (Pl. D, 2), a handsome Renaissance building by *Giov. Batt. Bertano* (1565), a pupil of Giulio Romano. Over the high-altar, the Beheading of St. Barbara, by *Dom. Brusasorci*. By the same master are the angel musicians on the wall to the left and angels with torches on the right. The organ-wings and two pictures over side-altars were painted by *Lor. Costa the Younger*.

In the vicinity to the N.W. is a vast space, planted with trees and bounded by the Lago di Mezzo on the N. (drill-ground), called the Piazza Virgiliana (Pl. C, 2), with a handsome arena, the *Teatro Virgiliano*, beyond which, from the parapet towards the Lago di Mezzo, a view of the Alps is obtained. Adjoining the Piazza delle Erbe (p. 222) on the N.E. is the little Piazza Broletto, from which a long vaulted passage leads to the Piazza Dante Alighieri, with a monument of Dante (1871). In this square is the —

Accadēmia Virgiliana di Scienze e Belle Arti (Pl. D, 3), with a façade restored in 1891, containing frescoes, sculptures, and casts of little value. Behind it is the *Liceo*, with a *Library* (a room in the upper story of which contains, above the doors, an early work by *Rubens*, cut into two parts, representing the Gonzaga family, revering the Trinity; 1604) and the **Museum** (*Museo Civico;* Pl. C, 3).

The museum contains some very valuable antiques from Rome. By the entrance, *336. Bust of Euripides; 2. Replica of Praxiteles's bust of Eubuleus, the Eleusinian infernal deity, erroneously called Virgil; 3. Julia Domna; 5. Torso of Minerva; 12. Marcus Aurelius; 13. Leda; 16. Sarcophagus with Medea in relief; 25. Faustina (given by Mantegna to Isabella d'Este); *26. Torso of Eros (Greek); 27. Antoninus Pius; 31. Greek tomb relief, funeral supper and sacrifice; 36. Female torso; 38. Domitian; 37. Hadrian; 43. Satyr and Nymph (Greek); 46. Matidia; 58. Fragment of a Greek altar; 56. Sarcophagus relief, destruction of Troy; 60, 62. Tiberius; 64. Livia(?); *69. Sarcophagus reliefs (marriage, sacrifices, and barbarians before an emperor). In the middle: 198. Torso of Venus, on an altar with Bacchic figures; 176. Sleeping Cupid (modern). — In the adjoining room, on the right, the so-called 'seat of Virgil' and inscriptions. We now return to the hall. Window-wall, 148. Greek tomb relief. Side-wall, 161. Attic tomb-relief; 158, 164. Bacchic reliefs; 174. Relief with attributes of Jupiter; 172. Lid of sarcophagus; 171. Sarcophagus relief, Endymion; 180. Torso of a warrior (Greek); 187. Sarcophagus relief, vintage; 186. Fight between Romans and Gauls; 188, 190. Roman

portrait-busts; 192. Marcus Aurelius as a boy wearing the cap of the Salii; *201. Torso of Venus; 219. Flute-playing Satyr; 269, 276. Greek tomb-reliefs. — In the centre, *210. Apollo, a marble copy of a Greek bronze of the 5th cent. B.C.; below, reliefs of Cupids; 225. Attic sepulchral urn; 237. Youthful Hermes (portrait-statue). — By the wall: 281. Head of Aphrodite; 287. Homer; 309. Greek tomb-relief; 318. Sarcophagus relief, Venus and Adonis; 328. Muse as Caryatide; 333. Lucius Verus. — The lower rooms of the Accademia contain sculptures, including interesting busts in terracotta, and a relief with two portraits from a chimney-piece.

The neighbouring *Museo Patrio* contains prehistoric and mediæval objects, with a few antiques.

Near the Porta Pusterla is *S. Sebastiano* (Pl. B, 4; no admission), the earliest Renaissance church built in the shape of a Greek cross, erected in 1459 from the designs of Leon. Batt. Alberti.

Outside the gate is the ***Palazzo del Tè** (Pl. A, B, 5; contracted from Tajetto), erected by *Giulio Romano*, and containing his frescoes and grotesques, specially interesting for the skill with which they are adapted to the size, shape, and purposes of the rooms (fee 1 fr.).

Antechamber, to the right of the entrance, Sun and Moon. 1st Room to the left, the favourite Horses of Duke Frederick Gonzaga. — 2nd Room, *Myth of Psyche and Bacchanalians (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemus. — 3rd Room, in the lower ovals, Fishing, Market-place, Gladiatorial combats, etc. On the ceiling, mythological and symbolical subjects, and representation of the zodiac. — 4th Room, Fall of Phaëton and many smaller pictures; also imitations of ancient busts. Then a fine open *Loggia, and several rooms with beautiful friezes in stucco (Triumphal procession of Emp. Sigismund, and Children) by *Primaticcio;* next the *Sala de' Giganti*, extolled by Vasari, with walls fantastically adapted to the painting, which was executed chiefly by *Rinaldo Mantovano*, but has been much restored (representing the Fall of the Giants, figures 14 ft. in height). Lastly several Cabinets, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the garden is the *Casino della Grotta*, with its exquisite little rooms and its grotto encircling a small garden.

Giulio Romano's House, and the *Pal. della Giustizia* built by him, with its colossal Hermæ, are No. 14, Via Carlo Poma (Pl. A, B, 4).

From Mantua to *Cremona*, see p. 180. Tramways to *Brescia* (p. 187), *Asola*, *Viadana* (p. 186), and *Ostiglia*.

From Mantua to Monselice, 52½ M., railway in 2½-3¼ hrs. (fares 9 fr. 50, 6 fr. 65, 4 fr. 30 c.). At (24 M.) *Cerea* we join the Verona and Rovigo line (p. 220), which we follow to *Legnago* (p. 220).

37½ M. **Montagnana** *(Arena; Trentino)*, a town of 3200 inhab., the well preserved mediæval fortifications of which with its pinnacled walls and towers amply repay a visit. In the picturesque Piazza stands the Gothic *Cathedral*, with Renaissance door and choir, two altar-pieces by Buonconsiglio (1511 and 1513; retouched), etc. The neighbouring *Pal. del Municipio* is ascribed to Sammicheli and contains a painting by Buonconsiglio in the large hall (spoiled by restoration). Near the Porta S. Zeno is the *Pal. Pisani*, containing a chapel with the tomb of the Venetian admiral Pisani.

41 M. *Saletta;* 45 M. *Ospedaletto Euganeo.*

47½ M. **Este** *(Cavallino; Albergo Centrale*, R. 1-1½ fr.), the ancient *Ateste*, at the S. foot of the Euganean hills, contains the extensive, but now ruinous ancestral residence of the House of Este (p. 336), a spacious piazza surrounded with arcades; the *Porta Vecchia* with a clock-tower; the *Museo Civico* in the church of S. Francesco (containing several inter-

esting Roman inscriptions); the *Museo Euganeo Preistorico* (with a valuable collection of antiquities); the *Cathedral*, of elliptical plan with a lofty choir (with a painting by Tiepolo); and the church of *S. Martino*, with a leaning tower. The *Casa Benvenuti* (visitors ring) commands a view of the Alps, and in clear weather of the Apennines. — From Este to *Arquà Petrarca*, see p. 334.

52½ M. *Monselice*, station on the Padua and Bologna line (p. 334).

The train crosses the Po beyond (32 M.) *Borgoforte*, an unimportant place dominated by an old castle, the fortifications of which were blown up by the Austrians in 1866. — 33½ M. *Ponte di Borgoforte;* 34 M. *Motteggiana.* — 37 M. *Suzzara.*

From Suzzara to Parma, 27½ M., railway in 1½-2 hrs. (fares 5 fr., 3 fr. 50, 2 fr. 50 c.). The chief station is (8 M.) **Guastalla** (*Alb. Leon d'Oro*), a small town near the Po, with 2600 inhab., which in the 16th cent. gave its name to a principality of the Gonzagas. Dukes of Mantua, who became extinct in 1746. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by *Leone Leoni*. From Guastalla to *Reggio*, see p. 320. — 27½ M. *Parma*, see p. 321.

From Suzzara to Ferrara, 51 M., railway in 2½-3¼ hrs. The chief station is (30 M.) *Sermide*. — 51 M. *Ferrara*, see p. 336.

42 M. *Gonzaga-Reggiolo;* 46½ M. *Rolo-Novi di Modena.* — 54 M. **Carpi** (*Leone d' Oro*, in the market-place), a town of 6000 inhab., with an old *Palace*, which from the 14th cent. was the residence of the *Pio* family. Alberto Pio (1475-1531), a pupil of Aldus Manutius and a patron of Ariosto, built the handsome *Palace Court* (in the chapel frescoes by Bernardino Losco), and began the *New Cathedral* in the Piazza after plans by Baldassare Peruzzi (ca. 1514). In the interior, to the left, a Christ by Begarelli, two statues by Prospero Clementi, and a pulpit of the 11th century. The *Loggia* on the other side of the Piazza, the *Colonnades*, and the fortifications also testify to the taste and energy of this prince, who was expelled by Charles V. in 1525. A street leads from the Loggia to the Franciscan church of *S. Niccolò*, founded in 1493. Behind the palace is the early-Romanesque *Old Cathedral* (Chiesa Sagra), of which the choir and tower alone remain. The ancient portal has been inserted in the façade designed by Peruzzi.

From Carpi to *Correggio* and *Reggio*, see p. 321.

58 M. *Soliera;* 61 M. *Villanova.* — 63 M. **Modena** (p. 328).

39. From Verona to Venice. Vicenza.

71½ M. Railway in 1¾-4 hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90 c.; express 14 fr. 45, 10 fr. 10 c.). Finest views generally to the left.

Verona (Porta Vescovo), see p. 207. The line traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. — 4 M. *S. Martino*, with the handsome *Villa Musella*, amidst cypresses; 5½ M. *Vago-Zevio.* — The mineral springs of (7½ M.) *Caldiēro*, which attract visitors, were known to the Romans. Excursion to the *Monti Lessini*, see p. 220.

A
B
C
D
1
2
3
4
5
6
Seminario Vescovile
S.S.Vito e Lucia
S.Maria d'Araceli
S.Maria del Misericordia
Recinto Dalle Ore
P.ta S.Croce
S.Croce
S.Girolamo detta di S.Marco
P.ta Padova
P.ta Fel.e
Recinto Bollina
S.M.dei Carmine
S.Domen.o
Teatro Olimpico
S.Rocco
P.ta S.Biagio
Pal. Colleoni
S.Corona
S.Pietro Apostolo
S.Lorenzo
Banca Nazionale
C.Cordellina
S.Stefano
Museo civico
S.Faustino
S.Giacomo
Posta
S.Maria dei Servi
P.ta Nuova
Giardino Salvi
Borgo Castello
Vescovado
Nicolo Priuli
Stazione Tramvia a Vapore
Teatro Comunale
S.Maria delle Grazie
Teatro Garibaldi
Teatro Eretenio
S.Chiara
Campo Marzio
Stazione della Ferrovia
Caterina
P.ta Lupia
Monte
Villa Arrigoni
Vigneto Clementi
V.Piovene
V.Porto Fogazzaro
Casa dei sette venti
M. Cristo
Madonna del Monte
Salvi
VICENZA.
1:17.600
0 100 200 300 400 500
Metri
Raccolta 600 Metri
graph. Anstalt von
Wagner & Debes, Leipzig

We next pass *Soave*, once belonging to the Scaligers, on the slope to the left, presenting a good picture of a mediæval fortified town.

12½ M. *S. Bonifacio* (p. 220). On a hill to the N. is *Monteforte*. *Arcole*, 3½ M. to the S., was the scene of the battles of 15-17th Nov., 1796, between the Austrians under Alvinczy and the French under Bonaparte, Masséna, Augereau, and Lannes. — 16 M. *Lonigo* (steam-tramway to the village, 4½ M. to the S.E., see p. 220). To the right appear the *Monti Berici*, a chain of volcanic hills, with large quarries worked from antiquity to the present day. — 20 M. *Montebello Vicentino*. Beautiful view towards the mountains (left). The handsome château belongs to Count Arrighi. To the left, on the hill, the ruined castle of Montecchio (p. 230); then (25 M.) *Tavernelle* (steam-tramway to *Valdagno* and to *Arzignano*, see p. 230).

30 M. **Vicenza.** — **Hotels.** *Roma, Corso Principe Umberto, near the Porta Castello, with trattoria and small garden, R., L., & A. from 2, omn. ½ fr. — *Gran Parigi, R. & A. 1½, omn. ½ fr.; Tre Garofani, well spoken of; both in the Via delle Due Ruote, a side-street of the Corso; Cavalletto, Piazza delle Biade; Quattro Pellegrini, Corso Principe Umberto.

Cafés. *Nazionale*, in the Corso; *Garibaldi*, Piazza de' Signori.

Cab from station to town 75 c.; first hr. 1½, each additional hr. 1¼ fr.

Vicenza (105 ft.), the ancient *Vicetia*, capital of a province and see of a bishop, with 24,300 inhab., lies at the N. base of the *Monti Berici* (see above), on both sides of the *Bacchiglione*, at its confluence with the *Retrone*. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a School of Painting, which, though it was strongly influenced by Mantegna (born here in 1431, but active in Padua and Mantua alone), and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was *Giovanni Speranza*, who, however, was soon surpassed by *Bartolommeo Montagna* (1450-1523). The gallery and the churches (Cathedral, S. Corona, S. Lorenzo) of Vicenza contain works by the latter, and he is represented at Padua and Verona also. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful, but, like that of Dürer, boldly defined. His son, *Benedetto Montagna*, was unimportant, but his contemporary *Giovanni Buonconsiglio*, surnamed *Marescalco* (d. 1530), resembling the Venetians both in conception and colouring, has produced some pleasing works (*e.g.* the Pietà in the Museum, p. 229, and the Madonna at S. Rocco, p. 230). In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of Architecture, having given birth to *Andrea Palladio* (1518-80), the last great architect of the Renaissance, the chief sphere of whose operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristic of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early-Renaissance was too apt to revel. His finest churches are at Venice, but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, 3), near which rises a monument to Garibaldi by Ferrari, erected in 1887. On the left are the *Palazzo Bonini* (formerly *Tiene*), by Marcantonio Tiene, and the *Palazzo Muzzan;* to the right, in the S.W. angle of the Piazza Castello, is the *Casa del Diavolo (Pal. Giulio-Porto)*, a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice. — We follow the long Corso Principe Umberto. On the left is the new church of *S. Filippo Neri* (Pl. B, 3), opposite which is the *Palazzo Loschi*, with a Bearing of the Cross described as an early work of Giorgione (fee $\frac{1}{2}$ fr.). — The next cross-street on the right leads to the **Duomo** (Pl. B, 3), consisting of a broad and low nave with wide vaulted arches, side-chapels in place of aisles, a choir much raised and covered with a dome, and a crypt below it. In the 4th chapel to the left is a Madonna by *Bart. Montagna*, in an old frame; in the 5th to the right is a Death of the Virgin by *Lor. Veneziano* (1366). — To the right in the piazza is the *Vescovado*, or episcopal palace, a handsome Renaissance building (1543), the court of which to the right contains an elegant little early-Renaissance arcade (1494). The piazza is embellished with a *Statue of Victor Emmanuel II.*, by Benvenuti, erected in 1880.

We may proceed hence direct by the Via Garibaldi, or we may continue to follow the Corso (where No. 2140 on the right, *Pal. Trissino*, now *Porto*, by Scamozzi, 1588, deserves notice), and go through the Via del Monte, to the right (opposite which is the Via Porti with numerous palaces), to the handsome Piazza de' Signori, with two columns of the Venetian period. Here rises the ***Basilica Palladiana** (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549, are one of *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (not always open). The slender red tower is 265 ft. in height. Adjacent is the *Tribunale.* — Opposite the Basilica is the **Municipio*, formerly *Palazzo del Capitanio*, also by Palladio (1571), adjoining which is the *Monte di Pietà* (1553 and 1620). — By the Basilica rises a *Statue of Palladio* in marble, by *Gajassi* (1859).

We return to the Corso, in which, to the left, is the *Pal. Schio*, Gothic, with Renaissance portal. — On the left, at the E. end of the Corso, is the *Casa di Palladio*, with façade once painted. We next reach, on the right, in the Piazza Vittorio Emanuele, the —

***Museo Civico** (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1855 (open daily 11-2, free; 9-11 and 2-4, fee $\frac{1}{2}$-1 fr.).

Ground Floor: Roman antiquities from an ancient theatre. — The Upper Floor contains the **Pinacoteca.** Ante-chamber: 1. *Tiepolo*, Madonna; 2. *Jac. Bassano*, Senators before the Madonna; opposite, no number, *Strozzi*, Christ with Simon the Pharisee. The cabinets contain ancient terracottas

and bronzes, mediæval coins, etc. — Room I: (right) 17. *Cignaroli*, Madonna and Child worshipped by saints; *6. *Van Dyck*, The four ages. — Room II. Entrance-wall, 38. *Titian*, Resurrection of Christ; opposite, 10. *Girol. Mocetto*, Madonna; 12. *Paolo Veronese*, Madonna and two saints (injured). — Room III. Entrance-wall, *Antonello da Messina*, 16. Portrait (copy), 17. Ecce Homo; 22. *School of Perugino*, Marriage of the Virgin; 20. *Marco Palmezzano*, Pietà; 18. *Cima da Conegliano*, Madonna in an arbour, the earliest signed work of this master (1489, tempera); beside the window, 10. *Byzantine* (attributed to *St. Luke* by an inscription), Madonna and Child; 31. *Amberger* (or *Memling?*), Portrait; 3. *Memling* (?), Crucifixion, with saints and monks; opposite the window, 28. *Paolo da Venezia*, Altar-piece (1333). — Room IV contains the chief works of the Vicenza School. *Montagna*, *2. Madonna and four saints, with predella; 3. Adoration of the Child, both early works, in tempera; 5, 6. Madonnas; 8. Presentation in the Temple; 17. Madonna between SS. Onuphrius and John the Baptist. *Buonconsiglio*, 21. St. Catharine, *22. Pietà, an early work in tempera, very impressive; 23. *Speranza*, SS. Jerome and Thomas worshipping the Virgin; 24. *Fogolino*, Adoration of the Magi (much damaged). — V. Room. Portraits. — The following rooms contain engravings; in the last but one, fine glass from Murano; in the last, drawings and manuscripts of Palladio. — On the other side of the ante-room are rooms with inferior pictures; one of them (usually closed) contains water-colours by *Tito Perlotto* (d. 1858), of Vicenza. — The Natural History Collection contains valuable fossils: a fish, a palm, a crocodile, etc., most of them found near Vicenza.

In the vicinity is the ***Teatro Olimpico** (Pl. C, 2; custodian to the left, behind the theatre, Leva degli Angeli, No. 987; fee $1/2$ fr.), designed by *Palladio*, completed in 1584, after his death, and inaugurated by the performance of the 'Œdipus Tyrannus' of Sophocles. Palladio adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The perspective of the stage is curiously deceptive. The orchestra in front of it is 5 ft. below the seats of the audience.

Returning to the Corso, we follow the first cross-street on the right to the Dominican church of **Santa Corona** (Pl. C, 2), a Gothic brick edifice with a plain Lombardic façade.

Entrance-wall: fresco by *Speranza*, Madonna and donor; 2nd altar on the left, Five saints by *Bart. Montagna*, beside it, Angels by *Speranza*, frescoes; 3rd altar on the left, S. Antonio giving alms, by *Leandro Bassano*; 4th altar, Madonna of the 14th cent., with angels by *Fogolino* (ca. 1530); 5th altar, *Baptism of Christ by *Giovanni Bellini*, in a fine frame, a late work (about 1510). Chapel to the right of the choir, two fine Gothic mural monuments (15th cent.).

A street opposite, a little to the right, leads to **Santo Stefano** (Pl. C, 2); in the left transept, **Palma Vecchio*, Madonna with St. Lucia and George, an admirable example of his middle period.

Opposite, at the corner to the left, stands the *Pal. Tiene*, the front designed by *Palladio*, the back part *(Banca Popolare)*, facing the Via Porti, being an early-Renaissance structure. Opposite to it rises the imposing Palazzo Porto-Barbarano (Pl. C, 2), by *Palladio* (1570), and farther on, to the left, is the Gothic *Pal. Porto-Colleoni* (Pl. C, 2), with a handsome vestibule. Retracing our steps to the Corso, we turn to the right into the Via S. Lorenzo, in which stands the Palazzo Valmarano (Pl. B, 2), by *Palladio*.

At the end of this street is the fine Gothic church of **S. Lorenzo** (Pl. B, 2), containing the tomb of *Bart. Montagna* (p. 227), who painted the altar-piece on the 3rd altar to the right (SS. Lorenzo and Vincenzo). In the chapel to the left of the choir are good, though sadly damaged, frescoes.

In the W. part of the town is **S. Rocco** (Pl. A, 2), with a high-altar-piece by **Buonconsiglio*, Madonna enthroned with SS. Sebastian, Bernard, Peter, and Paul, remarkable for its fine colouring (1502).

The route to the pilgrimage-church of Madonna del Monte on MONTE BERICO is either through the Porta S. Giuseppe (before passing through which we observe the Ponte S. Michele, Pl. C, 3, crossing the Retrone, by Palladio); or to the right from the railway station, past *Villa Arrigoni* (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, which rests on 180 pillars, and is 715 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. At the cross-roads (Pl. E, 6) a fine *View is obtained of the town and the Venetian Alps. The church of **Madonna del Monte** (Pl. C, 6), a little farther up, is in the form of a Greek cross with a dome. The present left transept was the original church (1428); over the altar to the right of the high-altar: **Bart. Montagna*, Mourning over the body of Christ (1500). The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848, but restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right of it is *Il Genio dell' Insurrezione*, a statue dedicated to them by the municipio of Vicenza. Adjacent is the **Trattoria del Belvedere* (R. 2 fr.).

From the above-mentioned cross-roads a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) foot-path diverges to the right, passing the *Villa Fogazzaro* and the *Villa Valmarana* (with frescoes by Tiepolo), to the famous, but now dilapidated ***Rotonda**, or *Villa Rotonda Palladiana* (Pl. D, 5), which lies 10 min. farther on, at the E. base of Monte Berico. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Visitors are generally admitted (except on Sun.) by the door of the farm, to the right of the main entrance (knock; fee ½ fr.). — The return may be made by the highroad or (preferably) by the same way as the arrival.

The *Cimitero*, to the N.E. of the town (through the Borgo Scroffa, Pl. D, 1), contains the tomb of Palladio (d. 1580).

FROM VICENZA TO RECOARO, 27 M. Steam Tramway to Valdagno, 20 M., in 2 hrs. (fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station. Principal stations: 5 M. *Tavernelle* (p. 227); 7 M. *Montecchio Maggiore* (Alb. Rosa d'Oro), with 3800 inhab. and the imposing Villa Cordellina (frescoes by Tiepolo; to the right), commanded by two ruined castles; 8 M. *S. Vitale*, whence a branch-line goes to *Arzignano* (11½ M., in 1¼ hr.). 20 M. **Valdagno** (870 ft.; *Alb. Alpi*), a small town with 2400 inhabitants. — Hilly road

thence (7 M.; carr. in 2¼ hrs.) to the chalybeate **Baths of Recoaro** (*Giorgetti, Reale Stabilimento*, at the springs; *Europa, Trettenero, Tre Corone, Roma, Genova, Maltamo*, etc., in the village), visited annually by 7-8000 persons. Beautiful excursions. The Vicentine section of the Italian Alpine Club has published a 'Guida Alpina di Recoaro' and has established a station for guides here.

A Railway (20 M., in 1 hr.; fares 3 fr. 35, 2 fr. 40, 1 fr. 50 c.) runs from Vicenza to the N. by (8 M.) *Dueville* and (14 M.) *Thiene* (Alb. della Luna), with a château containing frescoes by *P. Veronese*, to **Schio** (665 ft.; *Croce d'Oro*; *Stella d'Oro*), a town wih 7400 inhab. and extensive wool factories. The largest of these belongs to Sign. A. Rossi, who has founded a workmen's colony, rebuilt the church of *S. Antonio Abbate*, and erected the statue of a Weaver (by Monteverde). The cathedral of *S. Pietro* is of the 18th century. The cemetery is worthy of a visit. Schio is a good starting-point for excursions. — From Schio a steam-tramway runs N. to (12 M.) *Arsiero* (1165 ft.; Alb Bortolan), the chief place in the *Val d'Astico* (road from Arsiero viâ *Caldonazzo* to *Pergine* and *Levico*, see p. 18); another to the W. to (3 M.) *Torrebelvicino*, whence a good road ascends the valley of the *Leogra* to the *Passo del Pian della Fugazza* (3820 ft.), the boundary between Italy and Tyrol, and then descends the valley of the *Leno* to *Rovereto* (25 M. from Torre; p. 19).

From Vicenza to *Treviso*, see p. 240.

Between Vicenza and Padua are (34½ M.) *Lerino* and (40 M.) *Poiana di Granfion*. To the S., the Monti Euganei (p. 333).

49 M. **Padua**, see below. From Padua to *Venice* viâ *Fusina*, see p. 240.

To the left, as the train proceeds, are seen the distant Venetian Alps. At (52½ M.) *Ponte di Brenta* we cross the *Brenta*. — 58½ M. *Dolo* (p. 240). — Near (61 M.) *Marano* an arm of the Brenta is crossed.

66 M. **Mestre** *(Railway Restaurant)*, a town with 4500 inhab., is the junction for the lines viâ Treviso and Udine to Pontebba and Vienna (R. 6) and to Gorizia and Trieste (R. 43a), for the new line viâ Portogruaro and Monfalcone to Trieste (R. 43b), for the Venice-Portogruaro-Casarsa-Gemona line (p. 22; opened at present to Spilimbergo), and for the steam-tramway to (3½ M.) *Malcontenta* (p. 240). — *Venice*, rising from the sea, now comes into view. The train passes *Fort Malghera* on the left, and reaches the Bridge (222 arches of 30 ft. span; length 2⅓ M.) by which the train crosses the *Lagune* in 8 minutes.

71½ M. **Venice**, see p. 242.

40. Padua.

Railway Stations. 1. *Principal Station* (Pl. D, 1), outside the Porta Codalunga, for the Verona-Venice (R. 39), Padua-Bassano (R. 41), and Venice-Bologna (R. 49) routes. — 2. *Stazione S. Sofia* (Pl. E, 3), for the lines to Fusina and Venice (p. 240), to Padua and Piove, and to Padua, Conselve, and Bagnoli.

Hotels. Fanti Stella d'Oro (Pl. a; D, 3), Piazza Garibaldi, R., L., & A. 3-4, B. 1½, déj. 3, D. 4, omn. 1 fr.; Croce d'Oro (Pl. b; D, 4), Piazza Cavour, R., L., & A. 5, omn. ¾ fr. — Also several modest inns, some of them without cuisine ('hôtel garni', 'locanda'): Due Croci Bianche, beside S. Antonio, R. 1½ fr., well spoken of; Aquila Nera (Pl. c; D, 4), Piazza

Cavour; Sole d'Oro, Via S. Matteo 1150 (Pl. C, D, 3); Alb. della Stazione, Speranza, both near the station.

Cafés. **Pedrocchi* (Pl. C,D; D, 4), opposite the University, an imposing edifice with marble halls and columns; *Posta*, opposite Pedrocchi's; *Vittoria*, Piazza Unità d'Italia. — **Restaurants** at the hotels (see p. 231); **Ristor. & Birraria allo Storione*, in the Via S. Canziano, near the Piazza delle Erbe (Pl. C, D, 4); *Stati Uniti*, Via Maggiore 702. — Wine at *Guerrana's*, at the corner of the Piazza Garibaldi (Pl. D, 3).

Cabs. '*Broughams*' with one horse: to or from the station 1 fr., luggage 40 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c., at night 25 c. more.

Tramway from the main station through the principal streets to S. Croce (10 c.). — Omnibus from the main station to the Piazza Cavour (Pl. D, 4).

Bookseller. *Libreria all' Università*, in the University (p. 233). — **Post Office** near the Piazza Cavour (Pl. D, 4).

Chief Attractions (1½ day). 1st Day. Morning: *Piazza dei Frutti* and *Piazza delle Erbe*, with the *Salone* (p. 233); *Piazza dell' Unità d'Italia* (p. 233); *Piazza del Santo*, with the church of *Sant' Antonio* (p. 234); *Museo Civico* (p. 236). Afternoon: *Scuola del Santo* (p. 236); *Cappella San Giorgio* (p. 236); *Botanic Garden* (p. 237); *Santa Giustina* (p. 238). — 2nd Day. *Madonna dell' Arena* (p. 239); *Eremitani* (p. 238).

Padua (40 ft.), Ital. *Padŏva*, Lat. *Patavium*, the capital of a province and see of a bishop, with 47,300 inhab., lies on the *Bacchiglione*, which flows through it in several branches. Its tortuous streets are generally flanked with low and narrow '*Portici*' or arcades, but the chief thoroughfares have recently been widened by the removal of the portici. The outer quarters consist largely of gardens. Some of the numerous bridges over the different arms of the river date from the Roman period.

Padua traces its origin to Antenor, the mythical King of Troy, brother of Priam, and under Augustus was the wealthiest town in Upper Italy. All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town sided with the Guelphs, and in 1318 it appointed *Jacopo da Carrara* to the Signoria. The princes of this family were much harrassed by the Scalas of Verona and the republic of Venice, and at length succumbed in 1405, when Padua was annexed to Venetia. The *University*, founded by Bishop Giordano in 1222, and extended by Emp. Frederick II. in 1238, rendered Padua a very famous seat of learning throughout the middle ages.

In the History of Art Padua is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The Florentine masters *Giotto*, *Donatello*, *Fra Filippo Lippi*, and *Uccello* found abundant occupation here. The native artists were introduced to the antiqu' by the classical scholars; and the school of art founded here by *Squarcione* in the first half of the 15th cent. exhibits a peculiar *doctrinaire* character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and employed young artists to make drawings from these models. The greatest Paduan master was *Andrea Mantegna* (p. 222), and the school materially influenced that of Venice. The austere style peculiar to the Paduan pictures is perhaps due to the *doctrinaire* training of the artists and to the severe, Albrecht-Dürer-like character of Mantegna. A distinguishing characteristic of the school is its predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

From the *Main Railway Station* (Pl. D, 1) we follow the tramway-line through the former *Porta Codalunga* and across the piazza of that name (Pl. C, 2) to the Piazza del Carmine, in the middle of which rises a monument to *Petrarch*, erected by the town on

PADOVA.
1:16.700
0 100 200 300 400 500
Metri
Tramways
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A
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1
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Stazione ferroviaria
Venezia
Bologna
Strada di Circonvallazione
Gazometro
Fusina (Venezia)
Strada di Circonvallazione Piovese
Riviera dei Ponti Romani
Riviera dei Tadi
Riviera dei Mugnai
Riviera dei Borromei
Riviera dei Servi
Riviera dei Cavalieri
Riviera dei Ognissanti
Riviera dei Paleocapa
Riviera dei Sofia
Riviera dei Boschetti
Riviera dei Carmini
Riviera dei Ponte Molino
Riviera dei Ponte Corvo
Riviera dei Ponte Altinate
Riviera dei Ponte Leoncino
Riviera dei Ponte Pedrocchi
Riviera dei Ponte Cavalletto
Riviera dei Ponte Torricelle
Riviera dei Ponte Codalunga
Riviera dei Ponte Tadi
Riviera dei Ponte Molino
Riviera dei Ponte Leonardo

Porta S.Giovanni
Caserma
V.S. Tommaso
P.d. Castello
Lavador
V. S. Lucca
Bo Rogali
Osserv.e astron.o
V. Michele
S. Michele
V. Seminario
S. Min.Vanzo
Semin.o vesc.o
V. Saracinesca
Porta Saracinesca
Dimesse
Loggia amica
Piazza Vitt. Emanuele
(Prato della Valle)
Orto Botanico
Pal. Giustiniani
Giard.o Treves
Bo di Vignali
Bo di Canetti
Piazza del Santo
V. del Santo
S. Antonio di Padova
(Il Santo)
S. Giorgio
Scuola del Santo
Museo civico
V. Pozzocara
Porta di Pontecorbo
Fiore
S. Giustina
Caserma
V. Severiana
Alicorno
Strada di circonvallazione
Fossa Viottolo Emiciclo
Viottolo
Fossa Vitt. Emanuele
Fossa Cappuccini
Cappuccini
S. Croce
Porta di S. Croce
Canale
Bassanello
Circonvallazione
Ferrovia Padova a Bassanello
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18th June, 1874, the 500th anniversary of his death. — On the N. side of the piazza stand the small, aisleless *Church of i Carmini* and the **Scuola del Carmine** (Pl. C, 2; now a baptistery; sacristan in the cloisters), with sadly-damaged frescoes from the lives of Christ and St. Joachim, Anna, and Mary.

Left of the altar: attributed to *Titian*, Meeting of Joachim and Anna, executed before the frescoes in the Scuola del Santo (p. 236; badly injured); *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Sposalizio; on the end-wall, *Dom. Campagnola*, Birth of Christ and Adoration of the Magi; the others by inferior masters. Altar-piece, Madonna and Child in an attitude of benediction, by *Palma Vecchio* (?).

Near the Piazza del Carmine are the *Ponte Molino* (Pl. C, 3) and a *Tower*, bearing the (modern) inscription, 'mesto avanzo di nefanda tirannia: Ezzelino eresse 1250', which recalls the tyranny of Ezzelino da Romano (p. 208). From the bridge the Via Maggiore leads direct to the *Piazza dell' Unità d'Italia* and the *Cathedral* (p. 234).

In the meantime we follow the tramway to the left, traversing the Via S. Fermo and the Via S. Matteo, from the latter of which a side-street leads to the left to the Madonna dell' Arena and the Eremitani (p. 238). The Via S. Matteo brings us to the Piazza Garibaldi (Pl. D, 3) and the Piazza Cavour (Pl. D, 4), which, with the neighbouring *Via dei Servi* (Pl. D, C, 4, 5), now form the chief centre of life and business.

In the Via dei Servi, to the left, stands the **University** (Pl. D, 4; about 1300 students), occupying a building called '*Il Bò*', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous names and armorial bearings of distinguished '*cives academici*'.

Opposite are two streets leading to the W. to the Piazza dei Frutti and the Piazza delle Erbe. On the N. side of the latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th cent., and on the S. side the modern *Palazzo delle Debite*. Between the two Piazzas rises the *Palazzo della Ragione* (Pl. C, 4), briefly called the **Salone**, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The logge (containing Roman inscriptions and other antiquities) were added in 1306. The name 'Salone' it derives from its great *Hall* with vaulted wooden ceiling, formed in 1420, 91 yds. in length, 30 yds. in breadth, and 95 ft. in height.

At the entrance (Via del Municipio 1, by the iron gate; fee ½ fr.) are two colossal Egyptian statues of Neith, brought to Padua by the Italian Egyptologist Belzoni. The Great Hall contains a wooden model of *Donatello's* horse in the monument of Gattamelata (copied from the ancient horses of St. Mark's at Venice, p. 255). Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 333). The walls are adorned with 300 frescoes, painted after 1420 by *Giov. Miretto* and others (much retouched), representing the influence of the constellations and the seasons on mankind.

Adjacent, in the Piazza dell' Unità d'Italia (formerly *P. de'*

Signori; Pl. C, 4), rises the **Loggia del Consiglio**, by *Biagio Rossetti*, a fine early-Renaissance work, consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II. by *Tabacchi*. In front of it stands an ancient *Column* with the Lion of St. Mark. At the end of the piazza is the *Pal. del Capitano*, with a clock-tower, once the seat of the Venetian governor, with a portal by *Falconetto*. Behind is the *University Library*.

The **Cathedral** (Pl. B, 4), with a plain façade, was built by *Righetto* and *Della Valle* about 1550, in the late-Renaissance style. The *Treasury (Tesoro)* contains miniatures of the 12-15th centuries and handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the *Baptistery* (Pl. B, C, 4), an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to *Giusto Padovano* (opened by the sacristan). — In the adjacent Episcopal Palace is a hall with portraits of the archbishops, painted in fresco by *Montagnana*, including a portrait of Petrarch. The vestibule and the adjacent library of the Cathedral Chapter each contain an interesting painting by *Semitecolo* of Venice (1367).

From the Via dei Servi (p. 233) a side-street, skirting the S. side of the university, leads to the *Ponte S. Lorenzo* (Pl. D, 4), No. 3359 in which is *Dante's House* (comp. p. 239). In front of it is a mediæval sarcophagus, said to contain the bones of the Trojan Antenor, who, according to Virgil, was the founder of Padua.

A few paces farther on (finger-post, 'al Santo') is the Selciato del Santo, leading to the right direct to the Piazza del Santo (Pl. D, 5).

***Sant' Antonio** (Pl. D, E, 5), the sepulchral church of St. Anthony of Padua (d. 1231; an associate of St. Francis of Assisi), commonly called '*Il Santo*', was begun in 1231; the principal part was completed in 1307, and the remainder in 1475 (when the domes were raised). The church was restored in 1749 after a fire. This huge structure with its six domes is 126 yds. long, 60 yds. across the transepts, 336 yds. in circumference, and 123 ft. high in the centre. The combination of the elaborate Byzantine dome (after the style of St. Mark's at Venice) with the Gothic basilica produces an effect that can hardly be styled happy.

The modern bronze doors, by *Camillo Boito* (1895), replace the ancient doors of wood. Four rich Gothic niches in the central portal contain statuettes, by *Aug. Felici*, of SS. Francis, Louis of Toulouse, Anthony, and Bonaventura, the chief saints of the Franciscan order. In the lunette above are SS. Bernardino and Antonio holding the monogram of Christ, a fresco by *Mantegna* (1452).

The Interior has been whitewashed. The nave and aisles are borne by twelve pillars; the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the entrance-wall, to the right, is the tomb of Ant. Trombetta, with a bronze bust of the deceased by *Riccio* (1522). On the right and left near the beginning of the nave are two bénitiers, with statuettes of John the Baptist and Christ, by *Tiz. Aspetti* (16th cent.).

Right Aisle. By the 1st pillar, a *Madonna enthroned with SS. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Boselli* of Bergamo. — *1st Chapel:* on the left, the sarcophagus of General Gattamelata (p. 236), and on the right, that of his son, probably by *Bart. Bellano* of Padua, a pupil of Donatello.

Right Transept. *Cappella S. Felice*, formerly *S. Jacopo*, erected in 1372, restored in 1773, with a fine altar of 1503, and *Frescoes by *Altichieri* and *Jac. Avanzi* (1376), chief representatives of the earlier Verona School. Behind the altar, a Crucifixion, in three parts. In the lunettes above and on the side-walls, scenes from the legend of St. James.

Left Transept. **Cappella del Santo*, a florid Renaissance edifice begun by *Giov. Minello* after *Riccio's* design (1500) and continued by *Jac. Sansovino* and *Falconetto*, with four columns in front, and two elegant corner-pillars with reliefs by *Matteo* and *Tommaso Gauro;* between the arches are the Evangelists. Walls embellished with nine reliefs of the 16th cent., Scenes from the life of St. Anthony: (beginning to the left of the altar) 1. Ordination of St. Anthony, by *Antonio Minello* (1512); 2. Murder of a woman, afterwards resuscitated by the saint, by *Giovanni Dentone;* 3. Resuscitation of a youth, by *Girolamo Campagna;* 4. Resuscitation of a suicide surrounded by women, by *Jac. Sansovino;* 5. Resuscitation of a child, begun by *Minello*, completed by *Sansovino* (1528); 6, 7. *Tullio Lombardo* (1525), Discovery of a stone in the corpse of a miser instead of a heart, and Cure of a broken leg; 8. Miracle with a glass, begun by *Gian Maria da Padova*, finished by *Paolo Stella* (1529); 9. St. Anthony causes a child to bear witness in favour of its mother, by *Antonio Lombardo* (1505; beautiful, but somewhat cold, and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble. Beautiful white and golden *Ornamentation on the vaulting. To the right, in the ambulatory, is the early-Renaissance tomb of the jurist *Raffaello Fulgoso* (d. 1427). Behind is the *Cappella del Beato Luca Belludi*, with frescoes by *Giusto Padovano* (1382; retouched).

Left Aisle. Adjoining the Cap. del Santo is the monument of the Venetian admiral *Caterino Cornaro* (d. 1674), with two figures as supporters, two prisoners in fetters, and his lifesize statue by *Giusto le Curt;* to the left is the monument of the jurist *Antonio Roselli* (d. 1466), in the early Renaissance style, by *Bellano*.

Choir. The marble screen was designed by *Donatello;* on its inner side are twelve reliefs in bronze, from the Old Testament, ten by *Bart. Bellano* (1484-88), two (*David before the Ark, *Judith and Holofernes; the 3rd and 5th to the left) by *Andrea Riccio* (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. — The *High Altar, executed in 1444-49 by *Donatello* and his pupils and removed in 1576 to make room for an altar by Girol. Campagna, was restored from a design of *Camillo Boito* in 1895 and adorned with the original sculptures by Donatello. Below are twelve charming angels with musical instruments, a fine Deposition in the Tomb (terracotta), and the symbols of the four Evangelists (studio-pieces). On the antependium are a Pietà and four exquisite reliefs in bronze (Miracles of St. Anthony). On the altar is a brazen crucifix, with the Virgin, the tutelars of Padua, and four other saints. — By the altar is a bronze *Candelabrum, 11½ ft. high, by *Andrea Riccio*, with a variety of Christian and heathen representations (1507-16).

Nave. By the 2nd pillar on the left, *Monument of *Aless. Contarini* (d. 1553), Venetian general, with six slaves as supporters, by *Al. Vittoria* and others. By the opposite pillar (2nd on right), the simple and chaste monument of *Cardinal Pietro Bembo* (d. 1547); by the 4th pillar on the left, monument of the Venetian admiral *Hieron. Michael* (d. 1557).

The Sacristy contains mosaics in wood executed from *Squarcione's* designs by *Lor.* and *Cristof. da Lendinara.* The marble decoration is by *Bart. Bellano* (1469-72) — The adjoining *Cappella del Capitolo* contains some fragmentary frescoes by *Giotto.*

The Gothic Cloisters, entered from the S. aisle, with their wide and lofty pointed arches, contain many ancient tombstones.

The Sanctuary (adm. 3½ fr. for one or more), in the ambulatory, added to the church in 1690, contains a collection of admirable **Goldsmith's Work* of the 15th and 16th cent., including the marshal's baton of Gattamelata, a reliquary with the tongue of St. Anthony, a Gothic censer, and a credence plate.

In front of the church rises the equestrian **Statue of Gattamelāta* (*Erasmo da Narni;* d. 1443), general of the army of the Republic of Venice in 1438-41, by *Donatello*, the first great specimen of bronze-casting of the modern Italian period, completed in 1453 (comp. p. 235).

The **Scuola del Santo** (Pl. D, E, 6), on the S. side of the Piazza del Santo, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes from the life of the saint, like those in the Capp. del Santo (p. 235). Three of them are by *Titian* (1511), who had settled in Padua probably in consequence of the depressed state of Venice after the war with the League of Cambrai (1508). Written catalogue. Best light in the afternoon; fee 50 c.

By the entrance, to the right: *I. *Titian*, St. Anthony giving speech to an infant to enable it to prove its mother's innocence (retouched): II. & III. by *Dom. Campagnola;* IV. by an unknown early Paduan master; V. by a pupil of Titian; VI. by *Giov. Contarini;* VII. & IX. by *Girol. del Santo;* VIII. & X. by *Filippo da Verona;* XI. *Titian*, Jealous husband, who has slain his wife; in the background St. Anthony promises her resuscitation to the penitent; *XII. *Titian*, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. & XIV. disfigured; XV. painted in 1775; XVI. also by a later artist; XVII. by *Dom. Campagnola.*

The adjacent **Cappella S. Giorgio** contains twenty-one **Frescoes* by *Jacopo Avanzi* and *Altichieri* (1377).

To the right, below, Legend of St. Lucia; above, Legend of St. Catharine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. Afternoon-light best.

To the right of the Scuola del Santo is the **Museo Civico** (Pl. D, E, 6), rebuilt in 1881 by *Boito*, with a fine façade and staircase, containing the civic *Library*, *Archives*, and *Pinacoteca* (adm. 1 fr.).

In the Cloisters are columns, friezes, and other remains of a Roman temple, excavated near the Café Pedrocchi (see p. 232); also numerous Roman tombstones, the *Monument of the Volumnii (discovered at Monselice in 1879), mediæval coats-of-arms, memorial stones, etc.

On the upper floor, to the left, is the Municipal Picture Gallery, containing numerous paintings, though few of importance. No. 1215, a Madonna by Romanino, is the gem of the collection.

We first enter the Sala Emo-Capodilista: entrance-wall, to the left, 1. *Girol. da Santa Croce*, Madonna in clouds; to the right, 127. *Girol. da Santa Croce*, Holy Family with God in glory; 36. *Fr. Morone*, Madonna and Child; opposite the windows, 21. *Bonifazio*, Adoration of the Child; 480. *School of Palma Vecchio* (forged signature), Madonna and Child, with donors; 29. *Vincenzo Catena*, Madonna with saints, and worshipping priests, an early work; 12. *School of Lotto*, Madonna, SS. John the Baptist and Catharine, and donor; *18. *Marco Basaiti*, Madonna worshipping the Child, between SS. Peter and Liberale; 3. *Boccaccino*, Madonna and two saints; 8. *Bonifazio II.*, Madonna and four saints; 275. Attributed to *Titian*

(*Paris Bordone* according to Morelli), Christ meeting his mother (much injured); 106. *Boccaccino*, St. Agatha. — The Five Adjoining Rooms, to the left, contain the collection presented by Count Cavalli in 1890. Room I Exit-wall: 1370. *Paris Bordone* (?), Christ and the Virgin; 1422. *Roger van der Weyden*, Pietà; 1423. *Previtali*, Madonna and donor. Room II: to the right, 1387. *Ercole de' Roberti*, Mythological scene; 1411. *Vinc. Catena*, Madonna and two saints. Rooms III & IV. Drawings, engravings, etc.; also a small collection of gems. Room V. Sculptures, etc. At the window, 7. Virgin Mary, 2 Mary Magdalen, half-figures by *Riccio* (1530; from S. Canziano). Also, 1604. *Giov. Bellini* (?), Madonna. — Passage to Large Hall: 1. *Ant. Bonazza*, Pietà, in Carrara marble. — The corridor to the right contains a small collection of majolica, cameos, church plate, etc. — Large Hall: End-wall, Flemish tapestry representing a procession of knights. Opposite the entrance, *Dom. Campagnola*, Beheading of the Baptist; 975. *Dom. Campagnola*, Baptism of a saint before the Madonna. — III. Hall: 710. *Garofalo*, Holy Family; 282. *Romanino*, Last Supper (1513); 659. *Torbido*, Half-length portrait of a youth with a wreath (injured); 654. *Tiepolo*, St. Patrick, Bishop of Ireland, healing a sick man; 1217. *Galeazzo Campi* (attributed to *Boccaccino*), Madonna; *1215. *Romanino*, Madonna, large altar-piece in a handsome frame from S. Giustina (1513); 568. Style of *Paolo Veronese*, Martyrdom; 582. *Luca Longhi*, St. Justina; 765. *Romanino*, Madonna and Child, with two saints (1521); 615. *Petrus Paulus Sassoferrato*, Madonna between SS. Sebastian and Peter (1497). — Bottacin Collection: Water-colours and sculptures; articles once belonging to Emp. Maximilian of Mexico. — Cabinet of Coins: Complete and valuable collection of coins and medals of Padua. Then a room with modern paintings and sculptures. — Library: Books relating to Padua. — Archives: Original documents concerning the canonisation of St. Anthony and Francis; a 'Raccolta Dantesca', a 'Raccolta Petrarchesca', etc. We return by a passage containing antiquities discovered at and near Padua and some Egyptian antiquities.

In the Via del Santo, No. 3950 (E. of S. Antonio), in a neglected garden, stands the dilapidated *Palazzo Giustiniani* (Pl. E, 5), built by Falconetto in 1524, with interesting frescoes and stucco-work.

A little to the S. of the Piazza del Santo lies the Botanic Garden (Pl. D, E, 6), founded by the Republic of Venice in 1545 at the suggestion of Prof. Bonafede, and thus the oldest in Europe (guide provided). It contains a *Vitex agnus castus* planted in 1550; a superb palm *(Chamaerops, Palma di Goethe)*, planted about 1580, visited and described by Goethe in 1787, and enclosed within a building of its own since 1876; also a huge hollow plane-tree, planted in 1680; an araucaria 50 ft. high, dating from 1829; and a grove of exotic trees planted in 1760, including a hickory *(Carya)* 117 ft. high.

To the S.W. of the Piazza del Santo lies the large **Piazza Vittorio Emanuele** (Pl. C, D, 6), formerly the *Prato della Valle*, originally a grassy dale, now a shady promenade adorned with a double series of 82 statues of illustrious men connected with Padua. In the inner row to the left, No. 76. *Steph. Bathŏri*, 75. *John Sobieski*; in the outer row *Tasso, Ariosto, Petrarch, Galileo, Gustavus Adolphus, Livy, Morosini*, etc. A few only possess artistic value, such as those of *Poleni* and *Capello* by Canova. This spacious Piazza presents a busy scene at the time of the fair *(fiĕra)*, which begins on the festival of St. Anthony (13th June) and lasts for three days. — On the

W. side of the Prato is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure, used by the judges at the horse-races held on the Prato annually on 12th June. Below are marble *Statues of Dante* and *Giotto*, by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is ***Santa Giustina** (Pl. D, 7), a church of imposing proportions (132 yds. long), begun by *Riccio* in 1516, continued by *Al. Leopardi* in 1520-22, and completed after 1532 by *Morone* of Bergamo. The brick façade is approached by a handsome flight of twelve steps. The interior consists of nave and aisles, flanked with rows of chapels; it is 364 ft. long and 198 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. In the left transept is the sarcophagus of St. Luke, in the right transept that of St. Matthew. Over the high-altar, which contains the tomb of St. Justina (d. 303), is the *Martyrdom of St. Justina, by *Paolo Veronese*. Beautifully carved *Choir Stalls from drawings of *Campagnola* (1560), in 50 sections, New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, a Pietà, a large group in marble by *Parodi* (17th cent.). The old choir, the only remnant of the original church (entrance by door on the right of high-altar) also possesses fine carved stalls with intarsia-work. — The cloister-courts are now inaccessible, being used for military purposes.

In the *Via delle Torricelle* (Pl. C, 5, 6), which leads back from the Piazza Vitt. Emanuele to the Piazza Cavour, near a small bridge over the Bacchiglione, is a round marble tablet in the wall, marking the spot where Ezzelino doffed his helmet and kissed the town gate on capturing Padua in 1237 (modern inscription).

To the N.E. of the town is the isolated group of buildings consisting of the *Eremitani* and the *Madonna dell' Arena*.

The **Eremitani** (Pl. D, 3), an Augustine church of the middle of the 13th cent., judiciously restored in 1880, is a long building with painted vaulting of wood, containing *Frescoes by *Andrea Mantegna* and his contemporaries of the school of *Squarcione*, which are among the most important examples of Northern Italian art.

On the right and left are two Gothic monuments of Princes of Carrara, the ancient lords of Padua, in a style peculiar to this town. By the entrance-wall are two painted altars of terracotta, probably by *Giov. Minello*, that to the right with a fresco of 1512. In the centre of the left wall is the tomb of Count Benavidus (d. 1582), by the Florentine *B. Ammanati*. — On the walls of the Choir are poor frescoes by *Guariento* (beginning of 15th cent.), Scenes from the history of the Augustine Order.

The Cappella S. Jacopo e Cristoforo, adjoining the right transept, is embellished with celebrated frescoes, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The Evangelists on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the St. Christopher with the Infant Christ is by *Bono* of Ferrara; the two highest scenes, representing St. James as a worker of miracles, and St. James before the king, are by an unknown master (*Marco Zoppo?*); the adoration of the giant saint (central section on the right) is by *Ansuino da Forlì*. The paintings on the wall and vaulting of the recesses of the choir are by *Nic-*

colò Pizzolo, an able Paduan, who died young. By far the most important are the *Pictures with which ANDREA MANTEGNA completed the cycle between 1450 and 1460. The left wall presents to us the life of St. James from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The Execution and Burial of St. Christopher, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the Madonna and saints is by *Giov. da Pisa*, a pupil of Donatello (p. 232), but has been spoiled by a modern coat of paint.

Chapel on the right of the high-altar: Coronation of Mary, *School of Giotto.*

The SACRISTY (entrance from the choir, to the left) contains an altar-piece with John the Baptist by *Guido Reni* (covered), and a Pietà by *Canova*, on the monument of a Prince of Orange who died at Padua in 1799.

On the N. side of the piazza in front of the church is the entrance (a pinnacled iron gate; if closed, ring; adm. 9-4, 1 fr.; holidays 9-2, 20 c.; on high festivals, free) to the ***Madonna dell' Arena** (*Annunziata;* Pl. D, 2, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was erected by the Paduan *Scrovegno* in 1303. Its walls and vaulting are completely covered with a series of **Frescoes by *Giotto*, most of them well preserved (restored by Botti). The period of their execution is determined by the fact that Dante and Giotto met at Padua in 1306 (comp. pp. xl et seq.). Morning-light best. Catalogues are provided for the use of visitors.

These frescoes represent the HISTORY OF THE VIRGIN AND CHRIST, from the apocryphal Proto-Evangelium and the New Testament, and end, according to ancient custom, with the LAST JUDGMENT painted on the entrance wall. The lower part of this last work, much injured, was probably executed chiefly by Giotto's pupils, but the master-hand is revealed in the youthful Christ at the top, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The UPPERMOST ROW (beginning to the right of the choir-arch) relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin in the Temple* show scrupulous fidelity to nature. — The SECOND ROW begins with the Annunciation (choir-arch), and depicts the youth of Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight to Egypt*, and the *Entry into Jerusalem.* — The grandest flight of Giotto's imagination is seen in some of the paintings in the THIRD ROW, mainly devoted to the Passion. The representation of Christ's sorrows as beginning with the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the cherubs, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Pietà*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. — The LOWEST ROW consists of allegorical figures of the Virtues and Vices in grisaille, and leads up to the Last Judgment, the Vices standing on the side of Hell, the Virtues on that of Paradise. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. — The FRESCOES IN THE CHOIR (Death, Assumption, and Coronation of the Virgin) are by a later hand, and of little importance. By the rear wall is the monument of the founder of the church (d. 1336) On the altar, in front of this, is a figure of the Madonna by *Giovanni Pisano*, to whom the statue of Scrovegno, in the sacristy, to the left, may also be ascribed.

From the piazza in front of the two churches we may proceed either to the S.W. to the Via S. Matteo and the Piazza Garibaldi (p. 233), or to the N.W. to the Porta Codalunga (p. 232).

From Padua to Venice viâ Fusina, 26 M., steam-tramway and steamer in 2½ hrs. (fares 3 fr. 5, 2 fr. 10, 1 fr. 35 c.). — Most of the tramway-stations are unimportant. At (4 M.) *Ponte di Brenta* (p. 231) we cross the Brenta and then skirt the *Canale di Brenta*. — 7 M. *Strà*, with the large **Villa Nazionale**, built about 1720 for the Pisani family by *Count Frigimelica* and *F. M. Preti*, and bought in 1807 by Napoleon I. for Eugène Beauharnais, Viceroy of Italy. It has now been declared a national monument. The magnificent hall-room contains a huge ceiling-painting by *Tiepolo:* the Glorification of the Pisani (1762). There is also a beautiful garden. — 11 M. *Dolo* (Alb. Garibaldi), also a railway-station (see p. 231). — 14 M. *Mira Taglio*, with the villas of many Venetian families. The *Pal. Contarini* contains frescoes by Tiepolo. — 18½ M. *Malcontenta*, connected with Mestre (p. 231) by steam-tramway. — 22 M. *Fusina* is the terminus of the tramway. Steamer to Venice, see p. 245.

41. From Vicenza to Treviso. From Padua to Bassano.

From Vicenza to Treviso, 37½ M., railway in 2¼ hrs. (fares 5 fr. 50 c., 4 fr., 2 fr. 40 c.).

Vicenza, see p. 227. — 8 M. *S. Pietro in Gù;* 10 M. *Carmignano*, beyond which the *Brenta* is crossed; 12½ M. *Fontaniva*.

14 M. **Cittadella** *(Alb. Cappello)*, with 4000 inhab., junction of the Padua and Bassano railway (p. 241). The town, with its walls, towers, and moat, was founded in 1220 for protection against the Trevisans, who had built Castelfranco in 1218. The *Cathedral* contains a Last Supper by Jacopo Bassano, the *Chiesa del Torresino* an Entombment of the School of Mantegna. — 18 M. *S. Martino di Lupari*.

22 M. **Castelfranco Veneto** (130 ft.; **Alb. della Spada*, prettily situated, R. & A. 2 fr.; *Alb. e Tratt. al Vapore; Caffè del Genio*, at the Spada, clean), a pleasant country-town with 3800 inhab., in the centre of which rise the towers and walls of its old castle, was the birthplace of the painter *Giorgio Barbarelli*, surnamed *Il Giorgione* (about 1477-1512), a marble statue of whom by Benvenuti adorns the piazza (1882). Behind the high-altar of the *Cathedral* is a *Madonna with SS. Francis and Liberalis by that master (1504; restored); in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by *Paolo Veronese*, early works brought from the Villa Soranza (painted in 1551).

From Castelfranco (or better from Cornuda, p. 305) a visit may be paid to the Villa Giacomelli, near *Masèr*, which may be reached by carriage (10-12 fr.) in 1¾ hr. (A pleasant detour may be made by *Fanzolo*, p. 241.) — The **Villa Giacomelli** (formerly *Manin;* open on week-days in fine weather only), often called *Villa Masèr*, erected by *Palladio* (1565-80), is celebrated for its **Frescoes by *Paolo Veronese*, executed in 1566-68 for the Venetian patrician Marcantonio Barbaro, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance,

a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically painted architecture, are seated Ceres with her train and Cupids. The ceiling of the great hall is decorated with the Councils of the Gods and the Feast of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit this excursion. The chapel attached to the villa contains stucco-work by *Al. Vittoria*. — About $4^1/_2$ M. to the W. of Masèr, on a prominent ridge a little above the road to (14 M.) *Bassano* (see below) lies **Asolo** *(Inn)*, the city (now with 900 inhab. only) to which the widowed queen Catharine Cornaro retired on her abdication. Catharine retained her title and 'signed herself Queen of Cyprus, Jerusalem, and Armenia, and Lady of Asolo. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of Cardinal Bembo, and amusing herself in the gardens of her summer-house on the plain' *(Horatio F. Brown)*. The *Parish Church* contains a fine altar-piece (Madonna with SS. Anthony Abbas and Basil) by Lorenzo Lotto (early work; 1506).

$25^1/_2$ M. *Albaredo;* 30 M. *Istrana;* 33 M. *Paese;* $37^1/_2$ M. *Treviso*, see p. 303.

From Padua to Bassano, 30 M., railway in $1^3/_4$-2 hrs. (fares 4 fr. 20, 3 fr. 15, 1 fr. 95 c.).

Padua, p. 231. The train crosses the *Brenta*. 3 M. *Vigodarzere;* 7 M. *Campodarsego;* 9 M. *S. Giorgio delle Pertiche*. — 12 M. *Camposampiero*.

From Camposampiero to Montebelluna, 18 M., railway in 1 hr. (fares 3 fr. 20, 2 fr. 25, 1 fr. 50 c.). — $7^1/_2$ M. *Castelfranco Veneto* (p. 240); 12 M. *Fanzolo*, with the Villa Emo, containing good frescoes by Paolo Veronese and Batt. Zelotti (1551). — 18 M. *Montebelluna*, see p. 304.

16 M. *Villa del Conte;* $20^1/_2$ M. *Cittadella* (see p. 240); 25 M. *Rossano;* 26 M. *Rosà*.

30 M. **Bassano** *(*S. Antonio; Mondo; Stella d'Oro)*, a charmingly situated town of 6100 inhab., with old ivy-clad walls. The houses of the long market-place show traces of early façade-painting.

Near the market is the Civic Museum (10-3, in autumn 10-4; at other times, fee), containing a number of works by the *Da Ponte* family, surnamed *Bassano* from their birthplace.

Room I: *Francesco Bassano* (father of Jacopo), Madonna with SS. Peter and Paul (1509); *Jacopo Bassano* (1510-92; the most eminent of this group of artists, who all paint in his manner), Nativity of Christ, and St. Valentine baptising a dumb girl; *Leandro Bassano* (d. 1623; son of Jacopo), Portrait of the Podestà Capello. — Room II: *Voogd*, Landscape, once the property of Canova. — Room III: The original models of *Canova's* Venus and Hebe, and casts of Canova's works. An adjoining room contains a collection of memorials of that master and drawings by eminent artists.

The Cathedral, on the N. side of the town, beyond the Piazza del Terraglio, contains paintings by *Jacopo Bassano:* right, Assumption of the Virgin, with portraits of Charles V., the Doge of Venice, the Pope, etc.; left of the high-altar, Adoration of the Child; right, Martyrdom of Stephen. — The old palace of Ezzelino (p. 208) is now partly occupied by the arciprete (dean). The promenades encircling the town command beautiful views of the Alps and of the brawling Brenta, spanned by a picturesque timber bridge.

The *Villa Rezzonica*, 1½ M. from the town, contains a bas-relief by *Canova* (Death of Socrates) and other works of art. In the suburb Borgo Leone is the *Villa Parolini*, with a beautiful park.

Bonaparte defeated the Austrians under Wurmser at Bassano on 8th Sept., 1796, four days after the battle of Rovereto, having marched hither from Trent in two days. The covered timber bridge over the Brenta occupies the place of one blown up by the French on that occasion. — In 1809 Napoleon erected the district of Bassano into a duchy and conferred it upon *Maret*, his secretary of state.

Possagno *(Alb. Socal)*, *Canova's* birthplace, beautifully situated at the base of *Monte Grappa*, 10 M. to the N.E. of Bassano, is reached by a good road (diligence daily) passing *Romano*, the birthplace of Ezzelino, and *Crespano*. The domed church, in the style of the Pantheon, designed by Canova, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the Entombment. The church and the bridge at Crespano (see above), which crosses the river by a single arch 118 ft. in span, were built with funds bequeathed by Canova for the purpose. The *Palazzo*, as his house is called, contains models and casts of his works.

From Bassano to *Cornuda* viâ *Asolo* and *Masèr*, see pp. 241, 304; to *Trent*, see p. 18.

42. Venice.

The **Railway Station** (Pl. B, C, 3; café, mediocre) is on the N.W. side of the town, at the end of the Canal Grande (the town-office is at Piazza di S. Marco 118, in the Old Procuratie). — Gondolas (p. 244; with one rower 1 fr., at night 1 fr. 30 c., with two rowers double fare; each light article of luggage 5 c., heavy box 20 c.) and 'omnibus-boats' (not recommended; to the Piazzetta 25, at night 35, luggage as above, fee 5 c.) are always in waiting. The small steamers mentioned at pp. 244, 245 ply till 11.30 p.m. (charge for luggage as above) The gondolas and omnibus-boats generally follow the side-canals in preference to the Grand Canal.

Arrival by Sea. The sea-going steamers (p. 245) anchor in the *Bacino di San Marco*, opposite the Riva degli Schiavoni; the P. & O. steamers at the Zattere. Gondola from the steamer to the quay (Piazzetta), with the prescribed two rowers, 40 c.; luggage as above.

Hotels (comp. p. xix). *Hôtel Royal Danieli (Pl. a; H, 5), in the old *Pal. Dandolo*, E. of the Palace of the Doges, with the dépendance *Beaurivage*; *Hôtel de l'Europe (Pl. b; G, 6), in the *Pal. Giustiniani*, on the Grand Canal, opposite the Dogana del Mare, entr. Calle del Ridotto, R., L., & A. from 4½, B. 2, déj. 4, D. 5 fr.; *Grand Hôtel (Pl. o; F, 6), in the old *Pal. Ferro*, opposite S. Maria della Salute, déj. 4, D. 5 fr.; *Hôtel Britannia (Pl. c; G, 6), in the *Pal. Zucchelli*, opposite S. Maria della Salute, R. 3-6, L. & A. 1½, B. 1¾, déj. 3½, D. 5, pens. from 12 fr., well managed, all of the first rank. — *Hôtel d'Italie-Bauer (Pl. h; G, 6), Campo S. Moisè, Via Ventidue Marzo, with its S. side facing the Grand Canal, patronized by Germans, R. 2½-4, L. ¾, A. ¾, B. 1½, déj. 3, D. 5, pens. 9-15 fr.; *Hôt. de Rome et Pens. Suisse, Hôt. Milan et Pens. Anglaise, pens. 8-12 fr., both on the Grand Canal, opposite S. Maria della Salute, entr. Calle Traghetto; Victoria (Pl. g; G, 5), in the *Pal. Molin*, in the heart of the city, R., L., & A. 2½-4, B. 1½, déj. 3, D. 4½, pens. from 9 fr.; Luna (Pl. f; G, 6), to the W. of the royal garden, close to the S.W. side of the Piazza of St. Mark, R., L., & A. 4½, B. 1½, D. 4, pens. 10-12 fr.; Bellevue (Pl. d; G, H, 5), Piazza of St. Mark, entr. Calle Largo S. Marco, with electric light, R., L., & A. 3-4, D. 4, pens. 8-11 fr., English. — S. Marco (Pl. e; G, 5), near the Piazza of St. Mark, hôtel garni, R., L., & A. 2½-6 fr.; Hôtel d'Angleterre (Pl. k; H, 5), Riva degli Schiavoni, R., L., & A. 3-5, B. 1½, déj. 2½, D. 4, pens. 7-10 fr.; Città di Monaco (Pl. l; G, 6), Canal Grande, Calle Valleresso, not far from the Piazza of St. Mark, R., L., & A. 3-3½, B. 1¼, déj. 2½, D. 4, pens. 8-10 fr. — Less pretentious:

CANALE GRANDE
CANALE DELLA GIUDECCA
CANALE DI S. MARCO
Cimitero
Madonna dell'Orto
Sacca della Misericordia
Stazione della Strada Ferrata
Archivio Centrale
I Frari
Ospedale Civile
Caserma
Darsena Grande
ARSENALE
Bacini di Radobbo
Piazza S. Marco
Palazzo Ducale
Punta della Salute
Dogana di Mare
ISOLA DI S. GIORGIO MAGGIORE
Bacino
Giardini Pubblici
Punta della Motta
Punta della Quintavalle
I Carmini
I Gesuati
Le Zitelle
Il Redentore
Lo Spirito Santo
Accademia delle Belle Arti
Malamocco
Pellestrina
Porto di Chioggia
CHIOGGIA
LAGUNE VE
1: 340.100
Chilometri

Hôt. Métropole (Pl. m; I, 5), Riva degli Schiavoni 4149, with dépendance *Casa Kirsch* (Pl. n; I, 5), R., L., & A. from 3, B. 1¼, déj. 2, D. 3, pens. 6-9 fr.; Hôt. Sandwirth (Pl. q; I, 5), Riva degli Schiavoni, pens. 6-7 fr.; Restaurant Neumann (see below), R. 2, pens. 5fr. — Good second-class hotels, in the Italian style, with trattorie: *Albergo Orientale e Cappello Nero, Procuratie Vecchie, R., L., & A. 2-2½, pens. from 7 fr.; *Vapore (Pl. i; G, 5), Ponte Baratteri S. Marco, near the Merceria; *Cavalletto (Pl. s; G, 5), Ponte Cavalletto, near the Piazza S. Marco, R. from 2, pens. 7 fr.; La Calcina (a haunt of John Ruskin's), Fondamenta della Zattere 782 (Pl. E, 7), convenient for visitors to the Academy and frequented by artists, unpretending.

Pensions (see p. xix; even for a short stay). Aurora (Pl. p; I, 5), Riva degli Schiavoni 4133, R. 2-4, L. ½, A. ½, B. 1, déj. 2½, D. 3½, pens. 7-9 fr., well spoken of; Maison Barbier, Pal. Venier (p. 274), S. Vio, Fondamenta Venier 708, Grand Canal, with garden, R. 2-6, pens. 5 fr.; Gregory, Pal. Barbarigo (p. 275), Grand Canal, 7-9 fr., well spoken of; Pens. Lewald, Fondamenta S. Vio 743, with garden, near the Academy, 5-8 fr.; Pens. Andruzzi, Zattere 51; Pens. Centrale Hering, S. Luca, Corte dei Risi 4305, Italian; Deutsches Heim, Riva S. Marco 150 (third floor), near the clock-tower, entr. in the Merceria, R. from 2½, pens. 4-8 fr.

Private Apartments (distinguished by a white placard on the shutters; list at the *Agenzia Mercurio*, S. Marco Calle Canonica), easily obtained, are dearest on the *Grand Canal* and the *Riva degli Schiavoni*. The *Fondamenta delle Zattere* (Pl. D, E, 7) is quiet and pleasant, though somewhat remote from the Piazza of St. Mark. R. 1-3 fr. per day, 30-50 fr. per month. The following are recommended even for a short stay: *Bril-Da-Rù*, Traghetto S. Gregorio, Canal Grande; *Signora Placeo*, Riva degli Schiavoni (entrance, Calle S. Zaccaria 4688); *Frau Gründel*, Palazzo Barbaro, S. Stefano; *Signora Scarpa*, Catacumeni, Via della Salute 140; *Casa Fumagalli*, Calle del Ridotto, near the Calle S. Moisè (Pl. G, 6); *Casa Zuliani*, S. Vio, Fondamenta Venier 709; *Signora Vianello-Chiodo*, Casa Petrarca, Riva degli Schiavoni 4146; *Frau Rambuseck-Adami*, Riva degli Schiavoni 4150; *Frl. Hüller*, Fondamenta della Fenice 2551; *Frl. Keller*, Via 22 Marzo 2305. It is usual to pay for a fortnight in advance, before which the tenant should take care that every necessary arrangement is made, *'tutto compreso'*. — From June to Oct. the mosquitoes are very troublesome at Venice. Travellers should then see that their beds are provided with mosquito-curtains *(zanzarieri)* and should keep their windows closed at dusk and when there is a light in the room. The pastilles *(fidibus contro le zanzare, chiodi)* sold by the chemists afford some protection, but many people find their fumes unpleasant.

Restaurants *(Trattorie)*. *Bauer-Grünwald*, Via Ventidue Marzo, by the Hôtel d'Italie (p. 242), with seats outside, expensive but much frequented; *Caffè Quadri*, with restaurant on the first floor (see below), déj. 2½-4, D. 4-6 fr. — Less pretentious: *Restaurant Pilsen*, in the old Selvatico, near the N.W. corner of the Piazza S. Marco, with a small garden; *Neumann*, S. Biagio 2033, Riva degli Schiavoni (Pl. K, 6). In the Italian style: *Cappello Nero*, in the Merceria (see above); *Vapore* (see above); *Cavalletto* (see above), good and inexpensive; *La Panada*, Calle dei Specchieri 647, near S. Marco, often crowded in the evening; *Città di Firenze*, good wine, Calle del Ridotto, near the Calle S. Moisè (Pl. G, 6), with a small garden, well spoken of; *Bella Venezia* (with beds), Calle dei Fabbri (Pl. G, 5); *Alle Campane*, same street, plain: *Accademia*, Rioterrà di S. Agnese; *La Calcina* (see above), these two convenient for visitors to the Academy; *Restaurants on the Lido* (see p. 245).

Beer. *Bauer-Grünwald* (see above); *Restaurant Pilsen* (see above), Munich and Pilsen beer; *All' Antico Trovatore*, Campo S. Bartolommeo (Pl. G, 4).

Cafés. In the *Piazza of St. Mark*, S. side: *Florian*, the best known café, good ices, numerous newspapers, high charges; *Café Aurora*. N. side: *Quadri* (see above). After sunset hundreds of chairs and small tables are placed in front of these cafés for the use of customers. — *Café Oriental*, Riva degli Schiavoni, much frequented in the morning, somewhat cheaper.

The **Gondōlas** take the place of cabs at Venice. Their 'stands' are at the different hotels and traghettos, and many are always waiting at the Molo in front of the *Piazzetta* (p. 258; Pl. H, 6). The light Venetian *Gondolas*, with a low black cabin *(felze)* and black leather seat, hold 6 persons. They are first heard of in a document of 1094 and are painted black in conformity with a law passed in the 15th century. The *Barca* or *Battello* is a larger craft, without *felzes*, covered with coloured material, and carrying 8 persons. The heavy indented iron prow *(ferro)*, resembling a halberd, is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the *ferro*, the highest part of the craft, clears them. The rower himself is hailed as '*Poppe*', from the *poppa* on which he stands. '*Cavar il felze*' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are weird and melancholy. When about to turn to the right they cry 'stai', to the left 'premi', each of these being usually preceded by 'sa' ('you know') or followed by 'oh' ('sa premi', 'stai oh!', etc.). 'Scia' means 'stop', and 'lungo eh' indicates that the gondola is about to keep straight on past the mouth of a lateral canal.

The TARIFF must be shown on demand. Gondola for 1-4, or a barca for 1-6 persons, with one rower *('remo')*, for the first hour 1 fr., by night 1 fr. 30 c., for each additional half hour 50 c. This rate covers the whole city, including the Giudecca, S. Giorgio Maggiore, and the Cimitero (S. Michele). For trips to the Lido, S. Lazzaro, Murano, etc., prices are better arranged beforehand. For a whole day (10 hrs.) the charge is 6 fr. For long distances a bargain should be made. *For a second rower double the ordinary fare is charged*, but a bargain may be made. One, however, suffices for trips in the town (*'basta uno'*). For public festivities bargaining is necessary. The old pensioned gondoliers who assist passengers to disembark (known as *ganzieri* or 'hookers', from their hooked poles) expect 2-5 centimes. The gondolas are called in order as cabs at a stand. If the gondola is hired by the hour, which is best for sight-seeing, the passenger shows his watch, saying '*all' ora*'. In addition to the fare a small fee is always expected (for half-day 1/2-1 fr.). If any difficulty arises it is best to apply to a policeman *(Guardia municipale)*.

FERRIES *(Traghetti)*. Across the Grand Canal *(traghetto diretto)* for 1-2 pers. 5, 3-4 pers. 10 c.; oblique crossing *(traghetto trasversale)* 10 and 15 c. From the Molo (Piazzetta) to the Dogana or to S. Giorgio Maggiore for 1-2 pers. 15 c., 3-4 pers. 20 c.; to the Giudecca 25 c.; from the Spirito Santo or the Fondamenta delle Zattere to the Giudecca 15 c.; from the Molo to the Giardini Pubblici (evening included) 50 c.; from the Giardini Pubblici to the Lido 60 c.; from the Fondamenta Nuove to the Cimitero or to Murano 30 c. The tariff is binding only at the fixed points shown on the Plan; travellers should let it be distinctly understood when they wish the 'traghetto' only. The passenger usually deposits the fare on the gunwale on landing.

[An interesting account of the gondolier, the guilds of the traghetti, the manner of making a gondola, and so on will be found in *H. F. Brown's* 'Life on the Lagoons'.]

Steamers. Since 1883 the increasing traffic in the canals has been partly met by the small steamboats *(Vaporetti*, also called *Tramway)* of the *Società di Navigazione Lagunare*. On the main line *(Giardini Pubblici-Canal Grande)* these boats ply every 10 min. (1st Nov. to 31st March every 12 min.) from 6.45 a.m. till dusk; fare 10 c. for each stage or for the whole distance. Between the *Riva del Carbon* and the *Railway Station* they run till 11.30 p.m. When the Industrial Exhibitions (p. 289), are open, the steamers also ply between *San Marco* and the *Giardini Pubblici* every 20 min. from sunset till midnight (20 c.). — STATIONS (comp. the Plan): 1. *Giardini Pubblici* (Pl. L, 7); — 2. *Veneta Marina* (Pl. K, 6), for Via Garibaldi and the Arsenal; — 3. *S. Zaccaria* (Pl. H, 5), on the Riva degli Schiavoni; — 4. *S. Marco* (Pl. G, 6), by the Calle Vallaresso, near the S.W. corner of the Piazza of St. Mark; — 5. *Accademia* (Pl. E, 6), for the picture-gallery of the Academy; — 6. *S. Tomà* (Pl. E, 5), for the church of the Frari; — 7. *S. Angelo* (Pl. F, 5); — 8. *S. Silvestro* (Pl. F, 4, 5); — 9. *Carbon* and *Rialto*

(Pl. G, 4), for the church of S. Salvatore and the Rialto Bridge (Carbon for travellers towards the railway-station, Rialto for those going towards the Piazza S. Marco); — 10. *Cà d'Oro* (Pl. F, 3), for S. Caterina and Madonna dell' Orto; — 11. *Museo Civico* (Pl. E. 3); — 12. *S. Geremia* (Pl. E, 3); — 13. *Scalzi* (Pl. D, 3) and *S. Lucia* (Pl. D, 4), for the railway-station, the former for those going towards the Piazza S. Marco, the latter for those arriving at the station; — 14. *S. Chiara* (Pl. C, 4), for the Giardino Papadopoli.

Other steamers of the same company ply as follows: 1. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *S. Giorgio Maggiore* (p. 299), *S. Croce* (for the Redentore, p. 300), *Fondamenta delle Zattere* (Pl. E, 7), *S. Eufemia* (Pl. D, 7), the *Cotonificio* (Pl. B, 6), and the *Stazione Marittima* (Pl. A, 6); hourly, from 6 a.m. till sunset (10 c.). — 2. From the *Fondamenta delle Zattere* (Pl. E, 7) to the *Giudecca* (Pl. E, 8), every 5-10 min from 5 a.m. till 10 p.m. (in summer till 11 p.m.; 10 c.). — 3. From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*S. Maria Elisabetta*), see below. — 4. From the *Riva degli Schiavoni* to the *Lido* (*S. Nicolò*), hourly from 7.30 a.m. till sunset (10 c.; of little interest to strangers). — 5. From the *Fondamenta Nuove* (Pl. H, 3) to the *Cimitero* and *Murano* (p. 301). — 6. From the *Fondamenta Nuove* to *Burano*, *Torcello*, and *Cavazuccherina* (see p. 302). — 7. From the *Rialto* (Pl. G, 4; see above) to *San Giuliano* and *Mestre*, every 1½ hr. (50 c., on Sun. and holidays 60 c.). — 8. From the *Riva degli Schiavoni* to the *Fondamenta delle Zattere* and *Fusina*, five times daily in 35 min. (40 and 25 c.). Steam-tramway from Fusina to *Padua*, see p. 240. — 9. From the *Riva degli Schiavoni* to *Malamocco*, *Pellestrina*, and *Chioggia*, see p. 303.

Sea-going Steamers (comp. p. xviii). *Austrian Lloyd* (agency in the Libreria, Piazzetta) thrice weekly to *Trieste* in 6½ hrs. (fares 10 and 6 fr., there and back 15, 9 fr.). Also excursion-steamers on Sun. in summer. — *Hungarian Steamship Co.* (agents, Fischer & Rechsteiner, see below) twice a week in summer and once a week in winter to *Fiume* (for Buda-Pest) in 10 hrs. (fares 18, 14, 7½ fr.). — *Navigazione Generale Italiana* (*Florio Rubattino;* agency, Via Ventidue Marzo 2413) once a week to *Trieste*, once a week to *Ancona*, *Brindisi*, and *Corfù*, and once a fortnight to *Brindisi* and *Valona*. — *Peninsular & Oriental Steam Navigation Co.* (agency in the Libreria) every third Thurs. to *Brindisi*, *Alexandria*, and *Port Said*.

American Consul, *H. A. Johnson*, *Esq.*, Ponte delle Ballotte 4700. — **British Consul**, *Signor E. de Zuccato*, Traghetto S. Felice, Grand Canal.

Bankers. *Blumenthal & Co.*, S. Benedetto, Calle del Traghetto 3945 (register of American visitors); *Cook & Son*, see below; *Jesurum Brothers*, Ponte Canonico; *Fischer & Rechsteiner*, Ponte delle Ballotte 4700; *Levi Jacob & Sons*, S. Maria Formosa, Calle Casselleria 5314; *Papadopoli Brothers*, S. Silvestro, Calle Malvasia 1364; *Treves & Co.*, S. Maria del Giglio, Corte Barozzi 2156; *Banca Veneta*, Calle dell' Ascension 1255. — **Money Changers:** *Drog*, *Leis*, *& Co.*, Bocca di Piazza 1239, opposite the Telegraph Office; *Venice Art Co.*, S. Moisè 1473.

Goods Agents. *Semmler & Gerhardt*, S. Maria Formosa, Borgo loco 6117; *Fischer & Rechsteiner*, S. Salvatore, Ponte delle Ballote 4700; *Jud & Moro*, next door to the Luna Hotel (p. 242).

Tourist Agents: *Thos. Cook & Son*, in the Procuratie Vecchie, Piazza San Marco.

Baths of every kind (*galleggiante* or floating baths) at the entrance to the Grand Canal, but muddy except at high tide. The excellent *Lido Sea Baths are much pleasanter (season from June to Sept.; temperature of the water 70-80° Fahr.). In summer a steamboat plies every hour in the morning and every half-hour in the afternoon (on Sun. and holidays every 20 min.; in winter four times daily) between the Riva degli Schiavoni (near the Ponte della Paglia; Pl. H, 6) and the Lido in 12 min. (tickets must be taken before embarking, fare 15, there and back 30 or, incl. adm. to the *Stabilimento dei Bagni*, 50 c.; the same, incl. tramway, 60c.; the same, incl. bath, 1 fr. 30 c.). From *S. Maria Elisabetta*, the landing-place (*cafés*), a tramway runs across the island to (⅓ M.) the *Stabilimento dei Bagni*, with a concert-room, a terrace overlooking the sea, and a café-restaurant (déj. 2-2½, D. 4 fr.). Bath 1 fr. (ladies to the left, gentlemen to the right); less to

subscribers; for taking care of valuables 10 c.; fee to attendant 10 c. Connected with the baths are chalets for lodging visitors (R. 5 fr.; also pension) and an open-air theatre (tickets on board the steamer). — WARM BATHS at most of the hotels (for guests only); also in the *Luna* (p. 242; salt and fresh water; 2 fr.) and at the *Stabilimento Idroterapico*, Pal. Orseolo. S. Gallo 1092 (Pl. G, 5). — LIEUX D'AISANCE (*luogo comodo*: 10 c.), Calle dei Fabbri, near Piazza S. Marco, N. side, and Campo S. Bartolommeo, by the Ponte Rialto.

Post Office, in the *Fondaco dei Tedeschi* (Pl. G, 4; p. 277), near the Rialto Bridge, open from 8 a.m. till 9 p.m. Branch-office, Campo S. Moisè, adjoining the Hôtel d'Italie (p. 242). — **Telegraph Office** (Pl. G, 6), to the W. of the Piazza of St. Mark.

Theatres. *La Fenice* (Pl. F, 5, 6), the largest in Venice, holding 3000 spectators, is rarely used. The following are open throughout the year: *Goldoni* (Pl. G, 5), prettily fitted up, *Rossini* (Pl. F, 5), and *Malibran* (Pl. G, 4; popular). In winter *Marionette Theatre*, Via Ventidue Marzo (6-9 p.m.) The box-office for all the theatres is at No. 112, under the Procuratie Vecchie. 'Facanapa', a popular Venetian stage-character, may be seen at the Marionette Theatre. 'Pantaloon' ('Pantaleone') on the Venetian stage is a respectable medical man.

Booksellers. *Ongania* (successor to *Münster*), with lending-library, Piazza of St. Mark, S.W. corner; *G. Zanetti*, Piazza of St. Mark 295-300; *Olschki*, Procuratie Nuove 71 and Riva del Vin 678 (Pl. G, 4), rare books and MSS. — **Reading Rooms** in the *Library of St. Mark* (p. 263; free) and in the *Pal. Querini* (Pl. H, 4, 5; p. 285), with library, open 11-5 (Sun. and holidays 9-12; adm. free, on application to the librarian). Also *Ateneo Veneto*, Campo S. Fantin (Pl. F, 5), with periodicals and library (adm. 25 c.). — **Newspapers.** *Gazzetta di Venezia*, *La Difesa* (clerical), and *L'Adriatico*.

Photographs: *Naya*, Piazza of St. Mark 75, views of all sizes, from the smallest at about 50 c. to the large and expensive size (28 by 36 inches); *Alinari*, Salizzada S. Moisè 1349; *Salviati* (architectural pieces); *Spinelli*, *Bertoja*, *Gajo* (Anderson's photographs), *Ant. Genova*, etc. — Photographers: *Vianelli Brothers*, Campo S. Provolo 4711; *Scattola*, Campo S. Bartolommeo; *Contarini*, S. Moisè.

Shops. (The recommendations and even the attendance of guides or boatmen increase the prices; comp. Introd. xxiii.) The best are in the *Piazza of St. Mark* (generally dearer than elsewhere), in the *Merceria* (p. 280), in the *Frezzaria*, entered from the W. end of the Piazza of St. Mark, opposite the church, and in the *Calle San Moisè* (p. 297). The Venetian glass, wood-carving, lace, jewellery mosaics, etc., are excellent of their kind.

The Venetian **Glass Industry** is described at p. 302. The chief manufactories, all at Murano (p. 301), with shops and offices in Venice, are those of the *Compagnia de' Vetri e Musaici di Venezia e Murano* (manager, G. Castellani), Campo S. Vio 731, on the Canal Grande, and *A. Salviati & Co.*, Pal. Bernardo, S. Polo (p. 276), on the Canal Grande, with two shops in the Piazza S. Marco (branch in London); *Testolini*, Piazza S. Marco (also carved furniture). — Among many smaller manufactories may be mentioned those of *Giov. Valt*, Calle S. Moisè; *Bedendo*, Pal. Tron, Canal Grande. — **Venetian Ornaments:** *Decio Podio*, Campo S. 1464; *Pallotti*, Procuratie Vecchie 132. — **Beads:** *Weberbeck & Co.*, Fondamenta della Sensa 3217. — **Lace:** *M. Jesurum & Co.*, SS. Filippo e Giacomo (Pl. H, 5), with interesting exhibition of ancient and modern lace (fixed prices); *Melville & Ziffer*, Pal. Gritti, S. Maria Mocenigo (Pl. F, 6; p. 274).

Sculptors (in wood): *Besarel*, S. Barnaba, Canal Grande; *V. Cadorin*, S. Maria del Carmine, Fond. Briati 2534; *Girardi & Capon*, S. Giobbe 923, Cannaregio (in connection with the Industrial Home for Destitute Boys; see p. 247). — **Antiquities and Objects of Art:** *M. Guggenheim*, Pal. Balbi, on the Canal Grande (p. 275); *Zuber*, Pal. Pisani, S. Stefano; *Venice Art Co.*, Calle S. Moisè; *Ricchetti*, Pal. Garzoni, S. Samuele 3146; and many others.

Painters. Italian: *E. Tito*, S. Trovaso, Toletta, Campiello dello Squero 1171; *Prosdocimi* (water-colours), S. Trovaso, Campiello Grotto 1040; *P. Fragiacomo*, S. Angelo Rafaelle, F. Briati 2537; *G. Ciardi*, S. Barnabà, Ponte dei Pugni, F. Gerardini 2834; *N. Bordignon*, S. Barnaba, Ponte dei Pugni, F.

Gerardini 2834; *Milesi*, F. Ognissanti 1458; *L. Nono*, Zattere 1486; *S. Rota*, Ponte Lungo 929, Zattere. American: *C. G. Dyer*, Grand Hotel. German: *Prof. Blaas*, S. Angelo Rafaelle, Calle dei Guardiani 2406 A; *C. van Hahnen*, S. Barnaba 307; 3462; *Ruben*, Campiello delle Masche 82, S. Pantaleone; *A. Wolf*, S. Trovaso 1332, Fond. dell' Eremite.

Permanent Exhibition of Art of the *Società Veneta Promotrice di Belle Arti*, Pal. Reale. — **International Art Exhibition** held every two years (1899, 1901, etc.) in the Giardini Pubblici (p. 289), from April to Oct. (adm. 1 fr., monthly ticket 3 fr.).

Religious Services. *English Church*, Campo S. Vio 731; services on Sun. at 8, 10.30, and 3.30 (in summer 5.30). *Rev. A. E. Carey, M. A.*, San Vio 725. — *Scottish Church*, Piazza S. Marco, Sottoportico del Cavalletto; serv. Sun. 11 and 3. *Rev. Alex. Robertson, D.D.*, Casa Struan 30, Catecumeni. — *Italian Episcopal Methodist Church*, Campo Manin 4233. — *Italian Baptist Church*, S. Maria Mater Domini 2122. — *Italian Evangelical Church*, Campo S. Margherita. — *Waldensian Church*, S. Maria Formosa. Pal. Cavagnis. — *German Church*, SS. Apostoli. — *Greek Church*, S. Giorgio dei Greci (p. 288; Sun., 10 a.m.). — *Sailors' Institute*, Fondamenta Minotto 156, at the back of the Church of Tolentini; Missionary, Mr. Henson. — *Industrial Home for Destitute Boys*, S. Giobbe 923, Cannaregio; secretary, Miss Koll (visitors welcome; articles in carved wood, see p. 246).

The **Climate** of Venice is tempered by the sea and the Lagune, though cold N.E. winds are not uncommon in winter. The mean temperature of the year is 56½° Fahr.; that of January, the coldest month, 37°; of February 40°; March 46°; April 56°; May 65°; June, July, and August 72-77°; September 68°; October 59°; November 47½°; December 39°. The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find another in its noiseless highways. The water-works completed in 1890 supply good drinking-water from the district of Castelfranco (p. 240). Invalids who intend wintering in Venice should choose rooms with a southern aspect. The warmest parts of the town are the Riva degli Schiavoni and the Fondamenta delle Zattere. — **Chemists:** *Zampironi*, Calle S. Moisè (Pl. G, 6); *Bötner*, Ponte S. Antonio 3305 (also mineral waters); *Mantovani*, Calle Larga S. Marco; at the Ponte dei Baratteri. — **Physicians:** *Dr. E. H. Van Someren* (English), Pal. da Mula, San Vio, Canal Grande (consultation-hours, 2.30-4.30 p.m.); *Dr. Keppler*, S. Polo, Calle Corner (Pl. F, 5), Palazzo Barbarigo della Terrazza 2765 B (2 p.m.); *Dr. Kurz*, S. Marco, Ponte dei Ferali, Calle Fiubera 951, near the Merceria (2-3 p.m.); *Prof. Barker* (English oculist, from Oct. to May only); *Dr. Massaria*, S. Moisè, Campiello Teatro 2243; etc. — *International Clinical Institute (Poliambulanza Internazionale)* in the Campo S. Polo, Calle del Marzer 2009, under the management of Drs. Cavagnis and Keppler (3 p.m.). — **Dentists.** *De Essen*, S. Marcuola, Pal. Gritti; *Sternfeld*, Via Ventiduc Marzo, Calle del Pestrin 2316.

Plan of Visit. For a stay of 3-4 days the following is recommended. *Afternoon or Evening* of arrival. *Preliminary Voyage* from the Piazzetta through the *Grand Canal* (p. 273) to its extremity; then under the iron bridge to the *Canareggio*, to the left of which is the Jews' quarter (the *Ghetto*); back hence by the Grand Canal to the *Ponte Rialto*, where we land; lastly walk through the *Merceria* to the *Piazza of St. Mark:* an expedition of 2-2½ hrs. in all.

1st Day. *S. Marco* (p. 254); *Palace of the Doges* (p. 258); *S. Giorgio Maggiore* (p. 299; ascend campanile); *Redentore* (p. 300); *S. Sebastiano* (p. 296).

2nd Day. *S. Maria della Salute* (p. 298); *Accademia di Belle Arti* p. 266); *Frari* (p. 293); *Scuola di S. Rocco* (p. 295). Better distributed between two days, if time permit.

3rd Day. *S. Zaccaria* (p. 284); *S. Giorgio degli Schiavoni* (p. 287); *S. Maria Formosa* (p. 284); *SS. Giovanni e Paolo* (p. 285); *S. Francesco della Vigna* (p. 281); *Arsenal* (p. 288); *Giardini Pubblici* (view; p. 289).

4th Day. *S. Salvatore* (p. 280); *S. Giovanni Crisostomo* (p. 281); *S. Maria de' Miracoli* (p. 287); *Museo Civico* (p. 291).

Lastly ascend the *Campanile* of S. Marco (p. 257).

Those who stay longer may visit the *Lido* (sea-baths, p. 300), *Murano* (p. 301), *Burano* and *Torcello* (p. 302), *Malamocco*, *Pellestrina*, and *Chioggia* (p. 303).

Admission is generally obtained to the *Churches* from 6 a.m. till 12 or 1 o'clock, after which apply to the sacristan (*sagrestano*, 50 c.). St. Mark's and S. Salvatore are open all day. At the Frari, Salute, SS. Giovanni e Paolo, and (generally) S. Sebastiano visitors knock at the door; at the other churches one of the officious loungers may be sent for the sacristan (5 c.). For S. Rocco, see below. During the fortnight before Easter the altar-pieces are not shown.

***Academy* (p. 266): week-days, 9-3, 1 fr.; on Sun. and holidays, 10-2, gratis; closed on national holidays (p. xxiii).

Arsenal (p. 288): week-days, 10-3.30, closed on Sun. and holidays.

***Palace of the Doges* (p. 253): week-days, 9-3, 1 fr. 20 c., including the Pozzi; Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, and Christmas Day. The tickets are in four parts and are valid for one day only. Guide wholly unnecessary. The attendants are ready to give what information is required.

Museo Civico (p. 291): daily, 9-3, 1 fr.; Sun. and holidays free. The Museum is a steamboat-station (p. 245).

Palazzo Reale (p. 254): Sun. & Thurs., 12-3; fee 1 fr.

The *Private Palaces (Vendramin, Papadopoli, Rezzonico)* are generally shown between 9 and 4, in some cases by written permission only (pp. 278, 276, 275). Fee to attendant 1 fr.

Scuola di San Rocco (p. 295), daily, 9-5 in summer, 9-4 in March, April, Sept., & Oct., 10-3 in winter; 1 fr., incl. the *Church of S. Rocco*.

Seminario Patriarcale (p. 299), daily 9-11 and after midday, 1/2 fr.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan. Some of the chief routes, *e. g.* from the Piazza of St. Mark to the station and the post-office, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.). — *Guides* (comp. p. xvi) are in most cases quite needless, and few, if any, can be trusted to treat their clients fairly and squarely.

The **Carnival**, which formerly presented a gayer and lighter scene at Venice than in any other city of Italy, has of late entirely lost its significance. — The city authorities sometimes give *Serenades*, *i.e.* concerts with illuminations on the Canal Grande. — The *Regattas* held periodically on the Grand Canal are characteristic and interesting. The course is from the Public Gardens to the Railway Station and back to the Pal Foscari. — The *Festa del Redentore* (3rd Sun. in July) is also interesting.

Streets and Divisions. Venice is divided into the six districts ('sestieri') of *Castello*, *San Marco*, *Canareggio*, *Santa Croce*, *San Polo*, and *Dorsoduro*; and the houses are numbered by these districts. Thus 'Fondamenta Carmine 3462' means house No. 3462 of the 'sestiere' of Dorsoduro, in the Fondamenta Carmine. 'Calle' means a street between two rows of houses, 'fondamenta' is a street flanked on one side by a canal, 'corte' is a court, 'ruga' or 'rughetta' is a street with shops. 'Salizzada' is a paved street, 'rio terra', one made by filling up a canal ('rio'), 'piscina', a broader street made by filling up a fish-pond. 'Campo' (comp. p. 253) is a square or open space, 'campiello' a small square. Comp. *Boerio's* 'Dizionario del Dialetto Veneto'.

History. For the early history of Venice, see p. 206. The foundation of the Eastern supremacy of Venice was laid by *Doge Enrico Dandolo* (1192-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coasts of the Adriatic and the Levant, from Durazzo to Trebisond, and of most of the Greek islands, including Candia. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves

hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council *(Consiglio Maggiore)*, which consisted of all members of the *Nobili* above twenty. The executive was vested in a *Doge*, or *Duke*, and six counsellors, with whom was associated the *Council of the Pregadi*. The Pregadi were afterwards united with the higher officials to form the *Senate*. The duty of the *Avvogadori di Comune* was to see that the public officials governed constitutionally. After the conspiracy of *Bajamonte Tiepolo* (1310) the chief power was vested in the *Council of Ten (Consiglio dei Dieci)*, elected yearly by the Maggior Consiglio; and this tribunal, from which the State Inquisition was developed in the 16th cent., controlled, in conjunction with the doge and his councillors, every department of government.

With her rival Genoa the Republic came repeatedly into violent conflict, losing many of her conquests in the East; but the Genoese were at length totally defeated by *Doge Andrea Dandolo* in 1352. His successor *Marino Falieri* plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April, 1355. During the régime of *Andrea Contarini* (1367-82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese captured Chioggia, but they were surrounded in the Lagune and compelled to surrender, 24th June, 1380. Peace was concluded in 1381. In 1386 *Antonio Venier* (1382-1400) occupied the island of Corfu, and afterwards Durazzo, Argos, etc. Under *Michele Steno* (1400-1414) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the Republic gained possession of Lepanto and Patras, and in 1409 of Guastalla, Casalmaggiore, and Brescello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* defeated the Turkish at Gallipoli, and in 1421 it subdued all the towns of the Dalmatian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu. Mocenigo's successor was *Francesco Foscari* (1423-57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*; but in 1431 fortune turned against him, he was arraigned for treason, and in 1432 executed (p. 47). In 1449 the Venetians took Crema, but were unable to prevent the elevation of Sforza to the dukedom of Milan (1450). A sad ending awaited the long and glorious career of Foscari. Suspected by the Council of Ten, and weakened by contentions with the Loredani and other private feuds, he was deposed in 1457 and died a few days afterwards. — Under *Cristoforo Moro* (1462-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1483 the Republic acquired Zante, and in 1489 Cyprus also, which was ceded by Catharine Cornaro, wife of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It was the focus of the commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. The events of 1492 made many Jews from Granada and other Moorish towns seek refuge in Venice. Its annual exports were valued at 10 million ducats, 4 millions being clear profit. It possessed 300 sea-going vessels with 8000 sailors, 3000 smaller craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 15th cent. an evil omen occurred: Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-routes to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet 'the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic'.

The opening of the 16th cent. brought new losses. In 1503 Venice signed a humiliating peace with Bajazet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-30) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Osmans. In 1540 she lost Nauplia, the

islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto (1st Oct., 1571) the Venetian fleet distinguished itself greatly. In 1659 the island of Candia was conquered by the Turks. The Venetians, however, under *Francesco Morosini* (*'Peloponnesiacus'*) and *Königsmarck*, were victorious in the Morea in 1684, and conquered Coron, Patras, Corinth, etc.; in 1696 and 1698 they again defeated the Turkish fleets and by the Peace of Carlowitz in 1709 they regained the Morea; but the Turks reconquered the peninsula in 1715, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her N. Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles; on the victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Bonaparte's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May, 1797. The last doge was *Lodovico Manin* (1788-97). By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of *Daniele Manin;* but after a siege of 15 months she was taken by *Radetzky* in Aug., 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy. See *H. F. Brown's* 'History of Venice', mentioned at p. 252.

In the **History of Art** Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the rest of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the Byzantine style, the oldest mosaics bear a Byzantine impress, and the same type is observable in other branches of art. The Palazzi Farsetti, Loredan, and Zorzi, and the Fondaco dei Turchi are Romanesque. Even during the period of Gothic Art the Venetians differed in their style from the rest of Italy, although several architects from the mainland (including perhaps *Niccolò Pisano*) appear to have aided in building their churches. Their palaces, which, as generally in Upper Italy, are the chief Gothic buildings, possess a still more marked individuality, and foremost among them is that of the *Doges*. They possess a large entrance-colonnade; a loggia (portego) on the upper floor, with windows close together in the middle; wings, treated chiefly as surfaces for painting; and everywhere a wealth of decoration and colour. Such are the *Cà d'Oro*, the *Palazzo Foscari*, and many others on the Canal Grande. Still more zealously did the Venetians cultivate the Renaissance Architecture, naturalised at the end of the 15th cent., much later than in the rest of Italy. In point of size the early-Renaissance buildings in Venice cannot compare with those of Tuscany, but they are more richly decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the rococo style longer than Central Italy. Chief among Venetian architects were several of the *Lombardi* family (immigrants from Carona, on the Lago di Lugano), *Jacopo Sansovino* of Florence (1477-1570), *Antonio da Ponte*, and lastly *Andrea Palladio* of Vicenza (1518-80), who inaugurated a new era, especially in church-architecture, by limiting the façade to a single range of massive columns. Palladio's chief successors were *Vincenzo Scamozzi* (1552-1616) and *Baldassare Longhena*.

In the province of Sculpture the city possessed at the end of the 14th cent. two important masters in the brothers *Massegne*. The Judgment of Solomon, on the Palace of the Doges (p. 259), was the most famous sculpture of the late-Gothic period in Venice. From the middle of the 15th cent. onwards the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent

monuments which still fill the churches of Venice. The names of the *Buon*, of *Antonio Rizzo* of Verona, of the *Lombardi* (p. 250), and of *Alessandro Leopardi* (d. 1522) are the most important. After 1527 *Jacopo Sansovino*, sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were *Girolamo Campagna* and *Alessandro Vittoria* (d. 1608).

Venetian Painting did not begin to attract universal attention till the beginning of the 16th cent. (comp. p. lx). In the 14th cent. it was far inferior to that of other Italian schools, and though Giotto was engaged in the neighbouring town of Padua, it remained unaffected by his influence. In 1365 *Guariento* of Verona, and in 1419 the Umbrians *Gentile da Fabriano* and *Vittore Pisano*, were invited to Venice to decorate the doges' palace. In the 15th cent. the most noted masters were *Giovanni* (also named *Alemannus*), *Antonio*, *Bartolommeo*, and *Alvise* (*Luigi*) *Vivarini*, known as the *Muranesi*, *Jacopo Bellini*, father-in-law of Mantegna, who influenced the Paduan school (p. 232), and *Carlo Crivelli*. *Antonello da Messina* introduced painting in oils into Venice about 1473, and the new method contributed powerfully to the development of the first purely Venetian artists in *Gentile* (1427-1507) and *Giovanni Bellini* (1428-1516), the sons of Jacopo. Giovanni Bellini, who had many pupils, is with Mantegna the most important master of the early Renaissance in N. Italy. Alike in composition (as in the 'santa conversazione', a peaceful, yet expressive group of saints with the Madonna), in his love of colour and appreciation of landscape, and in his conception of female figures, he may be regarded as the precursor of the glorious prime of Venetian painting. One of his contemporaries was *Vittore Carpaccio* (d. after 1519), a lively pictorial narrator, and to his school belonged *Cima da Conegliano* (about 1489-1508), *Catena*, *Bissolo*, *Niccolò Rondinelli*, and *Andrea Previtali*.

The first of the great masters of the late Renaissance was *Giorgione* (*Barbarelli*, 1477?-1510), but unfortunately only the altar-piece at Castelfranco (p. 240) is thoroughly authenticated as his work; though at Venice a Famiglia in the Pal. Giovanelli (p. 282) and an Apollo and Daphne in the Seminario Patriarcale (p. 299) are attributed to him. The peculiar glow of his colouring, an attribute which seems natural rather than acquired, imparts even to his isolated half-figures unwonted life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is so admirably expressed was *Jacopo Palma* (*Vecchio*, 1480-1528). Surpassing all his fellows in celebrity, in fertility, and in the length of his career, next comes the great Tiziano Vecelli (1477?-1576). His finest frescoes are in the Scuola del Santo and Scuola del Carmine at Padua, and though his oil-paintings are distributed throughout the galleries of Europe, several of his most striking works, chiefly religious compositions, are still preserved at Venice.

Such was the vitality and vigour, and so great were the resources of the Venetian School, that even masters of secondary rank frequently produced works of the highest excellence. Foremost among these are *Sebastiano del Piombo* (1485-1547), who afterwards yielded to the fascinating influence of Michael Angelo, *Rocco Marconi*, the dreamy *Lorenzo Lotto* (d. ca. 1555), *Bonifazio I.* ('*Bonifazio Veronese*'; comp. p. 209), *Giovanni Antonio* (*da*) *Pordenone* (d. 1539), whose carnation-tints are unsurpassed, and *Paris Bordone* (1500-1570), whose portraits rival those of Titian. To a younger generation belongs *Jacopo Tintoretto* (*Robusti*, 1518-94), who squandered excellent abilities on superficial works (Vasari calls him 'il piu terribile cervello, che abbia avuto mai la pittura'), and in his eagerness for effect lost the golden tints of his school. *Paolo Caliari*, surnamed *Veronese* (1528-86), on the other hand, though more realistic, maintains the best traditions of his school. Last among the masters of note were the *Bassano's*, *Palma Giovane*, and *Padovanino*. To the 18th cent. belong *Giov. Batt. Tiepolo* (ca. 1693-1770), a spirited decorative artist, *Antonio Canale*, an architectural painter, and his pupil *Bern. Belotto*, both surnamed *Canaletto*, all much admired by their contemporaries.

Visitors to Venice should be provided with 'Life on the Lagoons' (2nd edit., London, 1894), by *Horatio F. Brown*, an excellent little book, which furnishes answers to most of the questions about Venice that suggest themselves to the intelligent visitor. The same author's 'Venice: an Historical Sketch of the Republic' (1893) and 'Venetian Studies' (1887) are also recommended. It is, of course, well to be familiar with *Ruskin's* 'Stones of Venice', or at least with the 'Introductory Chapters and Local Indices, printed separately for the use of travellers' (in 2 octavo vols.; 1881). His 'St. Mark's Rest, the History of Venice written for the help of the few travellers who still care for her Monuments' is issued in the same form as the better-known 'Mornings in Florence'. The 'Venice' of *Mr. J. C. Hare* (3rd edit., 1891) is an interesting and convenient manual; the 'Venetian Life' of *Mr. W. D. Howells* is one of the most charming books of its kind. *Bernhard Berenson's* 'Venetian Painters of the Renaissance, with an index to their works' (1894), will be found useful by the art-lover. The *Rev. Dr. Alex. Robertson's* 'Fra Paolo Sarpi' (2nd edit., 1894) deals with a critical epoch of Venetian history, and his newly published 'Bible of St. Mark, the Altar and Throne of Venice' deals exhaustively with the history, mosaics, and sculptures of St. Mark's Church. See also the 'Renaissance in Italy', by *J. A. Symonds;* 'Venice', by the *Hon. Alethea Wiel* ('Story of the Nations Series'; 1894); and 'The Makers of Venice', by *Mrs. Oliphant.* — Mr. Ruskin advises the traveller who is fond of paintings to devote his principal attention 'to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese . . . . is not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings'.

Venice, Ital. *Venezia*, the capital of the province of its own name, a commercial and naval port, and the seat (since 1451) of an archbishop with the title of Patriarch, lies in 45° 27′ N. latitude, 2½ M. from the mainland, in the *Lagune*, a shallow bay of the Adriatic about 25 M. in length and 9 M. in width. Its 15,000 houses and palaces, chiefly built on piles, and about 6½ M. in circumference, stand on 117 small islands, formed by more than 150 canals, and connected by 378 bridges, most of which are of stone. The canals *(rii)*, generally passable by small boats only, sometimes lap the very walls of the houses and are sometimes separated from them by narrow paths. Among these houses extends a labyrinth of lanes *(calli, la calle)*, paved with stone, brick, or asphalt, and alive with picturesque and busy throngs. The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), amounted in 1890 to 158,000 (including the suburbs). The industry of Venice is practically confined to ship-building, the making of cotton and torpedoes, and the flourishing production of art-objects (p. 246) for its enormous annual invasion of strangers. Its trade, almost entirely of goods in transit, has somewhat improved since the middle of the century. The harbour consists of the *Bacino di San Marco* (38 ft. deep) and the new *Bacino della Stazione Marittima*, at the W. end of the Giudecca Canal, connected by rails with the railway-station. — The town is surrounded by a chain of strong forts (see the small map in the corner of the Plan, and also pp. 300, 301, and 303).

From the mouth of the Piave and Cortellazzo on the N. to Brondolo on the S. the Lagoons are protected from the open sea by long sand-hills *(lidi)*, strengthened at their narrowest parts with bulwarks *(murazzi)* of masonry (Istrian marble), 30 ft. in height and 40-50 ft. in width. On the side next the Lagoons the Murazzi are perpendicular, while towards the sea they descend in four terraces. The murazzi on the *lidi* of *Pellestrina* and *Sottomarina* (near *Chioggia;* p. 303) date from the last period of the Republic. The *Diga of Malamocco*, a pier $1^1/_4$ M. long, extending into the open sea, was constructed by the Austrian government, after 1825, to protect Venice from the encroachments of the sea. A new mole, $4^1/_2$ M. long, has lately been completed on the N. side of the Lido. The Lagoons are connected with the open sea by four entrances, of which those of the *Lido* and *Malamocco* are the most important.

The Lagoons consist of the '*laguna viva*', and the '*laguna morta*', which are of about equal extent. In the former the tide rises and falls about $2^1/_2$ ft.; the latter, shallower, and nearer the mainland, is but slightly affected by the tide and consequently somewhat stagnant. Venice is situated in the laguna viva', here about 5 M. in width. At high water innumerable stakes ('pali'), rising from the water in curious groups (best seen from the tower of St. Mark), mark the navigable channels which surround the city, forming a complicated network. When the wind blows strongly, the surface of the Lagoons is often agitated enough to cause sea-sickness. In winter spring-tides *(alta marea)*, accompanied by a continuous east-wind, sometimes raise the level of the water about 8 ft., so that even the Piazza di San Marco is flooded and has to be traversed by gondola. See the first chapter of *Horatio F. Brown's* Life on the Lagoons'.

a. Piazza of St. Mark and Environs. Riva degli Schiavoni.

The **Piazza of St. Mark (Pl. G, 5), usually called '*La Piazza*' (the other open spaces being '*campi*'), a square paved with trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. 'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' *(Howells)*. On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 258). The palaces on the N. and S. side were once the residence of the nine 'procurators', the highest officials of the Republic after the Doge, whence their name **Procuratie**. The *Procuratie Vecchie*, or N. wing, were erected in 1496-1520 by *Pietro Lombardo*, *Bartolommeo Buon the Younger*,

and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining building (formerly the Library, p. 258), now form the *Palazzo Reale*, and contain handsome modern apartments with ancient and modern pictures (adm., see p. 248; entrance in the Piazzetta). The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of S. Geminiano. The groundfloors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 243, 246.

The Piazza of St. Mark is the grand focus of attraction at Venice. On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (Sun., Wed., and Frid., 7.30-9.30 or 8-10), and possesses a charm all its own. In winter the band plays on the same days, 3-5 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive. Indeed, there is, perhaps, no more fascinating spot in Europe than this huge open-air drawing-room.

A large flock of Pigeons (*Colombi*) enlivens the Piazza. In accordance with an old custom pigeons were sent out from the churches on Palm Sunday, and nestled in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch in great numbers under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated *Pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1505. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of ****San Marco*** (Pl. 17; E, 4), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Romanesque brick basilica, begun in 830 and rebuilt after a fire in 976. In the 11th and following centuries it was remodelled in a Byzantine style, and decorated with lavish and almost Oriental magnificence. The fanciful effect of the façade was enhanced by the Gothic additions it received in the 15th century. The edifice (250 ft. long, 168 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. Around the W. and part of the N. transept is a vestibule covered with a series of smaller domes. On the S. side this contains the treasury, baptistery, and Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent.,

belong chiefly to the period between the 12th and 16th cent., and afford interesting evidence of the aptitude of the Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which once belonged to S. Pietro di Castello (p. 289).

Mr. Ruskin, in the 'Stones of Venice', lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrusted architecture is the only one in which perfect and permanent chromatic decoration is possible'. And again: — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colour in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold'.

Over the principal portal are *Four Horses in gilded bronze, 5 ft. in height, which are among the finest of ancient bronzes, and the sole existing specimen of an ancient quadriga. They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1815 they were restored to their former position by Emp. Francis.

Façade. *Mosaics: below, over the principal entrance, the Last Judgment, executed in 1836; on the right, Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1660; on the left, the Veneration of the saint, of 1728, and Deposition of the relics of the saint in the Church of St. Mark, of the 13th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hades, Resurrection, Ascension. — The quaint Sculptures, especially at the main entrance (allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the large central arch, a statue of Christ.

Vestibule *(Atrio)*. The *Mosaics* in the vaulting, of which the older are in the Byzantine style of the 13th cent., represent Old Testament subjects, beginning on the right: 1st Dome, Creation of the World, and Fall of Man; in the following arch, the Deluge; 2nd Dome, over the entrance to the church, St. Mark, executed in 1545 by the brothers *Zuccati*. — The three *red slabs* in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III., effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. — In the next arch, Noah, and the Tower of Babel; 3rd Dome, History of Abraham; 4th (corner) Dome, Joseph's dream, Joseph sold by his brethren, and Jacob's lament; 5th and 6th Domes, Joseph in Egypt; 7th Dome, History of Moses.

The middle and right *Bronze Doors* are adorned with figures of saints in enamel (niello) work, and are of Byzantine origin.

The **Interior consists of nave and aisles, crossed by a transept with aisles, with five domes and an apse. Its charm consists in the beauty of the main lines, the noble perspectives, and the magnificent decoration. The *Pavement* of stone mosaic dates from the 12th century. The *Mosaics* have lost their venerable appearance by recent restoration, but have gained in magnificence. Above the door are Christ, the Virgin, and St. Mark (13th cent.); in the arch above, the Apocalypse by *Zuccato* (1579). The foot of the *Bénitier* on the right is enriched with fine antique reliefs. The *Mosaics* in the right aisle represent Christ in Gethsemane, with legends of the Apostles above (12th cent.); 1st Dome, Descent of the Holy Ghost; in the left aisle, Paradise, and Martyrdom of the Apostles (16th cent.). At the entrance-door of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.), and the *Altar* by the central pillar has an elegant Byzantine canopy. The *Mosaics* in the central dome of the nave represent the Ascension, and those on the S. and W. ribs, scenes from the Passion (12th cent.). The other mosaics are chiefly of

the 16th and 17th centuries. By the screen, right and left of the approach to the high-altar, are two *Pulpits* (ambones) in coloured marble, one placed on nine, the other on eleven columns. On the *Screen* are fourteen Statues in marble by the brothers *Massegne* (1393): St. Mark, the Virgin, and the Apostles, with a gilded Crucifix. On the *Rood Arch* above, °Mosaics by Tintoretto. — Left Transept: above, on the left, a *Mosaic* of 1542, representing the genealogy of Mary; fine Renaissance *Altar*, and two bronze *Candelabra*, dating from 1520. Below is the entrance to the *Cappella di S. Isidoro*, with the tomb of the saint, admirably restored. — The Right Transept also contains two bronze *Candelabra*, of the end of the 16th century. — In the corner is the entrance to the Treasury (see below).

To the right and left of the Choir is tasteful Renaissance panelling, above which are six reliefs in bronze (three on each side), by *Jac. Sansovino*, from the life of St. Mark. To the left is the new throne (*Sedia Patriarcale*) of the archbishop, by *Saccardo* (1895). — On the balustrade of the *Stalls* are (centre) the four Evangelists in bronze, by *Sansovino*, and (sides) four Fathers of the church, by *Girolamo Caliari* (1614).

The *High Altar (Altare Maggiore)* stands beneath a canopy of verde antico, borne by four columns of marble with reliefs of the 11th century. The °*Pala d'Oro*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1105 for the *front* of an altar, forms the altar-piece; it was re-arranged in the 14th cent. and furnished with Gothic additions. It is uncovered at Easter only, but is shown daily, 12-2, by tickets (25 c.) obtained on the first floor of the 'Fabbrica' of St. Mark's, reached from the chapel adjoining the choir on the left (tickets for the treasury are also obtained here). Under the high-altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high-altar is a second *Altar* with four spiral columns of alabaster, said to have belonged to the Temple of Solomon, of which the two white ones in the middle are semi-transparent. The *Mosaics* in the Dome represent Christ surrounded by Old Testament saints; those of the apse, Christ enthroned (1506). The door leading from the high-altar to the sacristy bears reliefs of the Entombment and Resurrection of Christ, and admirable heads of Evangelists and Prophets (said to be portraits of the leading Venetian artists of the time) executed in bronze by *Sansovino* (1556).

The Sacristy (*Sagrestia*), to the left, contains some fine mosaics on the vaulting (1524). In the lunette above the door is a Madonna by *M. L. Rizzo* (1530). Cabinets with inlaid work of 1523. — *Crypt*, see p. 257.

To the right of the high-altar: Cappella di S. Clemente, with altar relief of the 16th cent., representing SS. Nicholas, James, and Andrew, and the Doge Andr. Gritti.

In the right aisle, close to the principal entrance, is the **Battistero** (closed, ½ fr.), in the centre of which is a large font of 1545. The bronze lid, adorned with fine reliefs by *Tiziano Minio* of Padua and *Desiderio* of Florence, bears a bronze statue of John the Baptist, by *Francesco Segala* (1565). Opposite the door, the monument of Doge Andrea Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the left of the altar, the Head of John the Baptist, of the 15th cent.; below it is the stone on which he is said to have been beheaded. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name; the other mosaics are chiefly from the life of John the Baptist. — From the Baptistery we enter the **Cappella Zeno**, containing the handsome °Monument of Cardinal Giambattista Zeno (d. 1501), entirely in bronze, designed like the altar by the Lombardi and Aless. Leopardi (1505-15); on the sarcophagus is the figure of the cardinal, over lifesize; below are the six Virtues by *Paolo Savin.* The handsome altar and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the °Madonna, St. Peter, and John the Baptist, and above, a relief of God the Father, executed by the *Lombardi* and cast by *P. G. Campanato* (1515); on the altar itself, a relief of the Resurrection. To the right and left, two lions in coloured marble.

In the right transept is the entrance to the **Treasury** (*Tesoro di S. Marco*;

open daily, except festivals, 12-2; 25 c.; see p. 256): in front, an episcopal throne of the 7th cent., with symbolical reliefs, said to be from Grado (p. 311); in a glass-case to the left, valuable Byzantine book-covers. On the table to the left, two Gothic silver candelabra; adjacent, to the right, bust of John the Baptist, perhaps of the 11th cent. (?). By the rear-wall is an antependium in beaten silver (14th cent.). In the cabinets are the sword of the Doge Morosini (p. 250), sumptuous church-furniture, works in rock crystal, agate, and turquoise.

The **Crypts**, recently restored, are amongst the oldest parts of the edifice (entr. from the Sacristy). They contain a multitude of short columns of Greek marble, and in the middle is an enclosure with marble railings of the early Christian period. (See Robertson's 'Bible of St. Mark'.)

The visitor is strongly recommended to walk round the GALLERY inside the church in order to inspect the mosaics more closely. Ascent from the principal portal (adm. 30 c.). The gallery outside the church should then be visited for the purpose of examining the bronze horses.

On the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus, borne by lions, of *Daniele Manin*, president of the republic in 1848 (d. at Paris, 1857). — Beyond this the *Palazzo Patriarcale*, occupied by the Archbishop since 1807 (comp. p. 255).

On the S. side of the church are two short square **Pilasters*, with Greek monograms, brought in 1256 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doges, represent two pairs of knightly figures embracing each other. They are said also to have been brought from Ptolemais and are the subject of various more or less apocryphal legends (see *Hare's* 'Venice', 3rd edit., p. 22).

Opposite St. Mark's, to the S.W., rises the isolated square **Campanile** *(di S. Marco)*, 322 ft. in height. It was begun in 888, rebuilt in 1329, provided with a marble top in 1417, and in 1517 crowned with the figure of an angel nearly 16 ft. high. — The *Loggetta*, or vestibule, on the E. side of the campanile, erected by *Sansovino* in 1540 and lately restored, was once a rendezvous of the Nobili and afterwards a waiting-room for the guards during the sessions of the great Council. The bronze statues of Peace, *Mercury, Apollo, and Pallas, and the fine reliefs on the coping, by *Sansovino*, and the *Bronze Gates*, cast in 1750, deserve inspection. In the interior is a Madonna and Child with St. John, in terracotta (formerly gilded), by *Sansovino*.

The tower is always open (15 c. for each person). The ascent by a winding inclined plane of 38 bends, and lastly by a few steps, is easy and well-lighted. At the top is stationed a fire-watchman with a telescope. The *View embraces the city, the Lagune (comp. p. 253), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 333); E. in very clear weather the Istrian Mts., rising above the Adriatic, a magnificent spectacle early in the morning or towards sunset. An unexpected feature in the view is that but one of the canals of Venice is visible.

The **Clock Tower** *(La Torre dell' Orologio)*, on the opposite side, at the E. end of the Old Procuratie, erected in 1496, probably from

designs by the Veronese architect and sculptor *Ant. Rizzo*, rises over a lofty gateway, which forms the entrance to the *Merceria* (p. 280). On the platform are two giants in bronze, who strike the hours on a bell. The custodian of the clock explains the mechanism (½ fr.); entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagune extends the ***Piazzetta** (Pl. H, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges.

The former ****Library** *(Libreria Vecchia)*, now united with the Procuratie Nuove to form the royal palace (p. 254), begun by *Sansovino* in 1536, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties Sansovino has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by *Al. Vittoria*. The interesting interior contains a large hall with ceiling-paintings by *P. Veronese*, *Schiavone*, and others, and wall-paintings by *Tintoretto* and *Molinari*.

'The Library of St. Mark remains the crowning triumph of Venetian art. It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, that nothing more sumptuous or beautiful had been invented since the age of ancient Rome' *(J. A. Symonds)*.

In the direction of the Lagune are two *Granite Columns*, from Syria or Constantinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (shattered at Paris in 1815, but put together again in 1893); the other, St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution, and for centuries was shunned as a spot of ill omen. The Venetian phrase *'fra Marco e Todaro'* corresponds to our 'between hammer and anvil'. — On the Lagune, between the Library and the *Royal Garden*, is the old *Zecca* (hence 'zecchino' or 'sequin') or *Mint*, also built by Sansovino in 1536. It is now the Chamber of Commerce. The beautiful Court is always open.

The ****Palace of the Doges** (*Palazzo Ducale;* Pl. H, 5), the W. side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Molo and the Lagune, is said to have been founded about 814 for the first Doge of Venice, afterwards destroyed five times, and as often re-erected in grander style. The exterior, lined with small slabs of coloured marble, and with two pointed arcades of 107 columns (36 below, 71 above), one above the other, was thoroughly restored in 1875-89. The S. part dates from the 14th cent. (1309 et seq.; large window, 1404), while the W. façade is said to have been built in 1421-38 by *Giovanni Buon* and his sons *Pantaleone*

and *Bartolommeo Buon the Elder*. The upper arcade, called '*La Loggia*', is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal) the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the corner-pillar next the portal are interesting figures of Numa Pompilius, Scipio, Emperor Trajan judging the cause of a widow, Justice, Moses, etc., all with inscriptions. The group above these is the *Judgment of Solomon by two unknown Florentines (comp. p. 250). At the corner towards the Lagune, Adam and Eve. Mr. Ruskin, who gives an elaborate description of these sculptures in his 'Stones of Venice', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. At the S.E. angle, the sin of Noah. All these are Gothic. In the centre of the Piazzetta façade is an alto-relief of the Lion of St. Mark with a kneeling figure of Doge Andrea Gritti (1523-38), which was destroyed by the Radicals in 1797 and restored by *Urbano Bottasso* in 1897. Adjacent is a Venetia enthroned.

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built in 1438-43 by *Giov.* and *Bart. Buon the Elder*. It is called **Porta della Carta* from the placards which announced the decrees of the Republic here. The figure of Temperance, below to the left, the charming Putti, climbing among the Gothic foliage of the tympanum, and the figure of Justice, above, are especially attractive. The relief of the Lion of St. Mark and the Doge Franc. Foscari, above the portal, is modern (comp. p. 206).

The magnificent *Court was begun about 1485 by *Ant. Rizzo*, continued in the following century by *Pietro Lombardo* and *Ant. Scarpagnino*, but only partly completed. The florid façade on the E. side is probably by Rizzo. The little *Façade adjoining St. Mark's at the N.E. corner, by *Guyl. Bergamasco* (1520), is less gorgeous, but more happily proportioned. Within one of the highest windows to the left was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn. In the centre of the court are two *Cistern Fronts* in bronze, of 1556 and 1559. On the façade of the *Clock Tower*, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino by the Florentine sculptor *G. Bandini*. The other statues are antique, but freely restored.

The richly ornamented *Scala dei Giganti*, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by *Sansovino* (1554). On the highest landing of these steps, in the later period of the Republic, the doges were crowned. Opposite are beautiful statues of Adam and Eve, by *Antonio Rizzo* (1462).

The *Interior (admission, see p. 248; office on the first floor, to the right) is another prominent specimen of Venetian art. While the earliest native painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. As, however, their works were unfortunately destroyed by the great fire of 1577, the palace now forms a museum of later masters only, such as *Tintoretto*, *Palma Giovane*, and *Paolo Veronese*, but it still presents a most brilliant display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy; the gorgeous colouring of *P. Veronese* is nowhere better illustrated. Lists of the pictures are placed in each room (except on Sun. and holidays; printed description 50 c.).

We ascend the Scala dei Giganti. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges. Tickets of admission are sold opposite the staircase (see p. 248). To the right is the richly decorated *Scala d'Oro* of *Sansovino*, completed in 1577, once accessible to those only whose names were entered as 'Nobili' in the Golden Book. The stucco-work is by *Al. Vittoria*, the paintings by *G. B. Franco*. By this staircase we ascend on week-days direct to the upper story. — The next staircase, the *Scala dei Censori*, is the entrance on Sundays and festivals (p. 262).

The Upper Floor contains the apartments in which the authorities of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

I. Atrio Quadrato, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls, portraits of senators, also by *Tintoretto*. — To the right is the —

II. Sala delle Quattro Porte, restored in 1869; architectonic decorations by *Palladio*, 1575. Entrance-wall, in the centre: *Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work; ca. 1555); the figures at the sides are by *Marco Vecelli*. The side pictures are by Titian's pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Over the windows in the entrance-wall: Neptune strewing the treasures of the deep at the feet of Venezia, by *Tiepolo*. Exit-wall: Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; Doge Grimani receiving the Persian ambassadors in 1603, by *Gabriele Caliari*, son of P. Veronese. Magnificent ceiling: stucco-work by *Sansovino*, painting by *Jac. Tintoretto* and others. — Next we enter the —

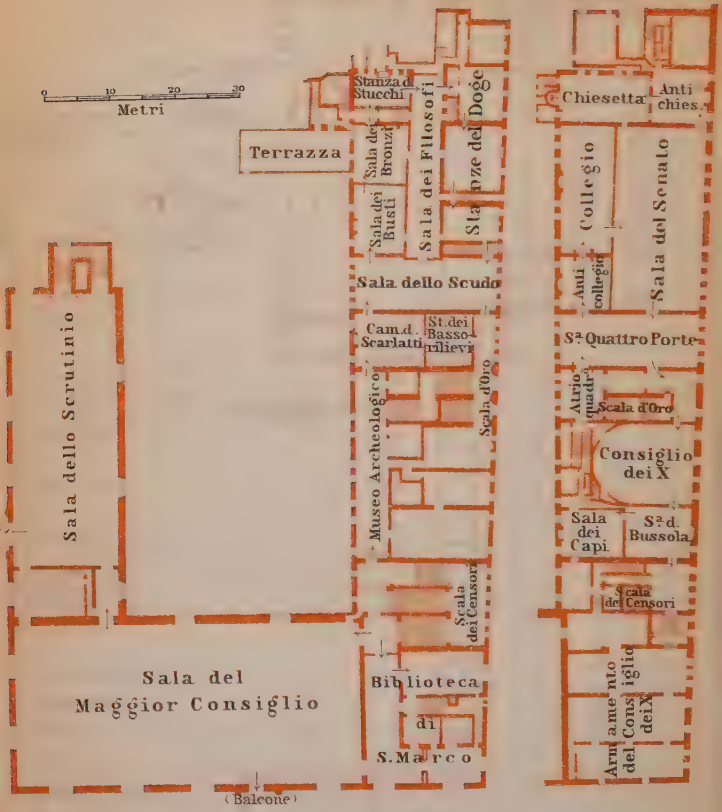
III. Anticollegio, opposite the Atrio Quadrato. Architectonic decoration and fine chimney-piece designed by *Scamozzi*. Opposite the windows, *Rape of Europa, by *P. Veronese*; Jacob's return to Canaan, by *Bassano*. Wall to the right: Forge of Vulcan, Mercury with the Graces; opposite wall, Minerva driving back Mars, and Ariadne and Bacchus, all by *Jac. Tintoretto*.

IV. Sala del Collegio. On the left, chimney-piece with sta-

BASILICA DI S. MARCO

PALAZZO DUCALE

Pianterreno



PALAZZO DUCALE

Primo Piano

Secondo Piano

tues of Hercules and Mercury, by *Campagna*. Over the door, Nuptials of St. Catharine (with a portrait of Doge Franc. Donà); to the left, Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Jac. Tintoretto;* over the throne, a memorial picture of the Battle of Lepanto, *Christ in glory (below, Doge Venier, Venetia, St. Mark, St. Justina, etc.), by *P. Veronese;* opposite, Prayer of Doge Andrea Gritti to the Virgin, by *Tintoretto*. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, *Venetia on the globe with Justice and Peace, all by *P. Veronese*.

'The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again . . . . He will no otherwise enter so deeply into the heart of Venice'. — *Ruskin.*

V. Sala del Senato. Over the throne, Descent from the Cross by *Jac. Tintoretto*, with portraits of the Doges Pietro Lando and Marc Antonio Trevisano; on the wall, to the left, Doge Seb. Venier before Venetia, Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambrai, see p. 249), all by *Palma Giovane;* Doge Pietro Loredan imploring the aid of the Virgin, by *Jac. Tintoretto*. Above the exit, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by *Palma Giovane*. Central ceiling-painting: Venice, Queen of the Sea, by *Dom. Tintoretto*.

Beyond this room (to the right of the throne) is the Antichiesetta to the chapel of the Doges, containing two pictures by *J. Tintoretto*, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — In the Chapel, over the altar, a Madonna by *Sansovino*. On the entrance-wall, *Bonifazio II. (Previtali?)*, Israelites crossing the Red Sea; *Bonifazio II.*, Christ teaching in the Temple; after *Giorgione* (?), Christ in Hades. Exit-wall, *In the Style of Boccaccino*, Madonna; *School of Giov. Bellini*, Madonna, in an elaborate landscape (retouched); *Paris Bordone* (?), Body of Christ, with two angels; above, *P. Veronese*, Forest-landscape; *Early Netherlands School*, Mocking of Christ. — We return through the Sala del Senato, and from the Sala della Quattro Porte pass through an anteroom (left) to the —

VI. Sala del Consiglio dei Dieci (comp. p. 249). Entrance wall: Pope Alexander III. and Doge Ziani (p. 255), the conqueror of Emp. Fred. Barbarossa, by *Jac. Bassano;* opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Aliense*. Ceiling-paintings, partly copies of *Veronese* and partly by *Zelotti* and others; the *Old Man supporting his head with his hand (at the back) is by *P. Veronese* himself.

VII. Sala della Bussola, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) an opening, formerly adorned with a lion's head in marble, into the mouth of which

(Bocca di Leone) secret notices were thrown. This room contains two pictures by *Aliense:* on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427; chimney-piece by *Sansovino;* opposite, Doge L. Donato kneeling before the Madonna, by *Marco Vecelli.* On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy). — The room to the right is the —

VIII. Sala dei Capi (the three heads of the Council of Ten). Central ceiling-painting, an angel driving away the vices, of the school of *Paolo Veronese;* chimney-piece by *Sansovino*, with caryatides by *Pietro da Salò.* To the left, Pietà by *Giov. Bellini* (1472). On the entrance-wall: Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena.* — We now return to the Sala della Bussola and descend to the —

Central Floor, to which the Scala dei Censori leads direct (on Sun. and holidays, see p. 260). To the right is the *Archaeological Museum* (p. 264), to the left is the *Library* (p. 258), and in front is the —

Sala del Maggior Consiglio, 55 yds. long, 26 yds. broad, 47 ft. high, which was the assembly-hall of the *Great Council.* The balcony affords a *View of the lagoons, with the islands of S. Giorgio and the Giudecca opposite, and the Lido to the left. The ceiling paintings, which represent battles of the Venetians, are by *P. Veronese, Franc. Bassano, Jac. Tintoretto,* and *Palma Giovane;* the best are *Venice crowned by Fame (in the large oval next the entrance) by *Paolo Veronese*, and Doge Niccolò da Ponte in the presence of Venice, with the senate and ambassadors of the conquered cities (in the rectangle in the centre), by *Jac. Tintoretto.* On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810). — On the E. wall, above Guariento's frescoes (p. 251), *Jac. Tintoretto*'s Paradise, the largest oil-painting in the world, with a bewildering multitude of figures, many of the heads of which are admirable. — On the walls are 21 large scenes from the history of the Republic by *Leandro* and *Francesco Bassano*, *Paolo Veronese*, *Jacopo* and *Domenico Tintoretto*, etc. These pictures consist of two series. The first illustrates in somewhat boastful fashion the life of *Doge Sebastiano Ziani* (1173-79), who accorded an asylum to Pope Alexander III. (comp. p. 255) and (in league with the towns of Lombardy) resisted the imperial demands; the second depicts the exploits of *Doge Enrico Dandolo* (p. 248).

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left towards the opposite end: 1. Meeting of Pope Alexander III. and Doge Ziani at the Monastery della Carità; 2. Parting audience of the Ambassadors of the Pope and the Doge on their departure for Parma, both by *Pupils of Paolo Veronese;* 3. (above the window) Presentation of the consecrated candle, by *Leandro Bassano;* 4. Ambassadors of the Pope and the Doge presenting to Emp. Fred. Barbarossa a petition for cessation of hostilities, by *Jac. Tintoretto;* 5. The Pope presenting a sword to the Doge, by *Franc. Bassano;* 6. (above the window) Departure of the Doge with the papal benediction, by *Paolo Fiammingo;* 7. Battle of Salvore (Pirano), defeat of the Imperial fleet, and

capture of Otho, the Emperor's son, 1177, by *Dom. Tintoretto;* 8. (above the door) The Doge presenting the captive Otho to the Pope, by *Andrea Vicentino;* 9. Pope Alexander permits Otho to repair to his father in order to negotiate a peace, by *Palma Giovane;* 10. Fred. Barbarossa kneeling before the Pope (p. 255), by *Federigo Zuccaro;* 11. (above the door) Conclusion of peace between the Pope, Doge, and Emperor at Ancona, by *Girolamo Gambarato.* — On the end-wall, 12. The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro.*

The series of pictures in honour of Doge Dandolo also begins on the entrance-wall, to which we return after seeing the first series. They run from left to right: 1. The Doge and French Crusaders swear alliance at St. Mark's in 1201 for the liberation of the Holy Land, by *Giov. Le Clerc;* 2. Storming of Zara in 1202, by *Andrea Vicentino;* 3. Surrender of Zara in 1202, by *Dom. Tintoretto* (over the door to the balcony); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelus, invoking the aid of the Venetians for his father in 1202, by *Andrea Vicentino;* 5. Taking of Constantinople by the Venetians and French, 1203, by *Palma Giovane;* 6. Second capture of Constantinople, in 1204, by *Dom. Tintoretto;* 7. Count Baldwin of Flanders elected Greek Emperor, 1204, by *Andr. Vicentino;* 8. Coronation of Baldwin by Doge Enrico Dandolo, 1204, by *Aliense.* (Above this a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Faletri decapitati pro criminibus;* comp. p. 249.) — Lastly: 9. Return of the Doge Andrea Contarini from his victory over the Genoese fleet near Chioggia, 1380, by *Paolo Veronese.*

The Corridor contains a bust of the Emp. Francis and portraits of several senators. — The Sala dello Scrutinio, or *Voting Hall,* is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Library.

On the frieze are portraits of the last 39 doges, from Pietro Loredan (1567-70) down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Palma Giovane,* with portraits of his wife (in blue) in Heaven, Purgatory, and Hell; above, Prophets, by *A. Vicentino.* Left wall, towards the Piazzetta: 1. Victory over King Roger of Sicily, 1148, by *M. Vecelli;* 2. (beyond the door) Subjugation of Tyre under Domenico Michieli in 1125, by *Aliense;* 3. Victory of Michieli over the Turks at Jaffa, 1123, by *Sante Peranda;* 4. Victory in the Lagoons over Pepin, son of Charlemagne, in 815; 5. Siege of Venice by Pepin in 809, both by *A. Vicentino.* — Opposite the entrance: Monument to Doge Francesco Morosini 'Peloponnesiacus', who in 1684-90 conquered the Morea and Athens (p. 250). — Right wall: 6. Lazzaro Mocenigo defeats the Turks near the Dardanelles, 1656, by *P. Liberi;* 7. (over the window towards the court), Destruction of Margaritino, 1571, by *Pietro Bellotti;* 8. Battle of Lepanto, 1571; 9. (over the second window), Conquest of Cattaro during the war against Genoa, 1378, both by *A. Vicentino;* 10. Recapture of Zara, 1346, by *J. Tintoretto.* — On the ceiling, other scenes from the history of the Republic.

The celebrated Library of St. Mark (*Bibliotheca Marciana;* open daily, 9-4, in summer 9-5; special permission necessary for the MSS. and codices) contains 350,000 printed volumes and about 10,000 MSS. Among the treasures exhibited in the show-cases are some splendid Byzantine book-covers of the 9-11th cent., a copy of Dante of the second half of the 14th cent., with numerous miniatures, and the **Breviario Grimani,* a famous early-Flemish breviary of the beginning of the 16th cent., with beautiful miniatures by Gerard Horenbout and Lievin van Lathem. On the ceiling, Adoration of the Magi, by *Paolo Veronese.* Above the door is a portrait of

Fra Paolo Sarpi (p. 282), by *Da Ponte*. — The reading-room is open to the public.

The Archæological Museum, founded in 1846, occupies the rooms in which the doges resided down to the close of the 16th century. It contains ancient Greek and Roman sculptures in marble, most of them brought home as booty by the Venetians from their campaigns, and also many more recent acquisitions.

I. Room (Galleria d'Ingresso). To the left of the entrance, two candelabrum-bases with armed Cupids; Apollo resting, a large figure; Bacchus and satyr. Opposite the entrance, Colossal Heads of a male and female satyr. By the exit, Statues of two Muses.

II. Room (Camera degli Scarlatti). Fine wooden ceiling. Chimney piece by *Pietro Lombardo*. Three pictures of the Lion of St. Mark, by *Jacobello del Fiore* (1415), *Donato* (1459), and *Vitt. Carpaccio* (1516). Portraits of Doges, including one of Marino Grimani by *Tintoretto*. Busts of the Doges Andrea Vendramin and Franc. Foscari, the latter a fragment of the reliefs over the Porta della Carta (p. 259), demolished by the Radicals in 1797.

III. Room (Sala dello Scudo). In front of the entrance to the closed Sala dei Filosofi, the famous *Map of the world by the Camaldulensian monk Fra Mauro, 1457-59; adjacent, to the right, six tablets of carved wood from the planisphere of Hadji Mehemet of Tunis (1559), captured by the Venetians in the 17th century. On the walls, other old maps. — The door to the left leads into the —

IV. Room (Sala dei Busti), with a fine wooden ceiling and chimney piece (16th cent.). Numerous busts of Roman emperors (the best Vitellius, opposite the entrance). — We now pass in a straight direction into the —

V. Room (Sala dei Bronzi), also with chimney-piece and ceiling of the 16th century. Small sculptures in marble, bronze, and ivory. Dies for Venetian coins. Greek vases. In the middle, Egyptian antiquities.

VI. Room (Stanza degli Stucchi), decorated, like R. VII, with stucco reliefs of the 18th century. Pictures: *Jac. Tintoretto* (?), Henri III. of France; *Bonifazio II.*, Adoration of the Magi. By the window, a narwhal-horn, with carvings. — To the right is the —

VII. Room (Sala dei Filosofi). From the steps of the staircase by the right wall we see an interesting *Fresco of St. Christopher, by *Titian*, painted about 1524. In the wall of an adjacent corridor is a memorial of the monument of Thomas Mowbray, Duke of Norfolk, who was banished by Richard II. The Duke died at Venice in 1399 and was buried in the vestibule of S. Marco (p. 255). His body was removed to England in 1533, while his monumental tombstone remained *in situ* till 1840, when it also was taken to England. — The door in the N.E. corner of this room leads to the —

VIII.-X. Rooms (Stanze del Doge). Round the walls of the first rooms are bronze sculptures of the Renaissance: *Tiziano Aspetti*, Busts of Marcantonio Bragadin (p. 250) and Marco Barbarigo (d. 1571); *Al. Leopardi* (?), Assumption and Coronation of the Virgin, reliefs from the destroyed monument of the Doges Marco and Agost. Barbarigo in the Carità; *Riccio*, Four scenes from the legend of the Holy Cross, and (opposite) Tabernacle door from the church of St. Servus (destroyed in 1812); *Riccio*, St. Martin; *Camelio*, Battle-scenes. *Tullio Lombardo*, Tomb-relief in marble; Doge's hat (corno ducale). In the show-cases are plaques by *Pisane lo*, *Matteo de' Pasti*, *Sperandio*, *Leone Leoni*, and others; Venetian coins. In the middle, coins (oselle, p. 291) from Murano, ivory reliefs, and cameos (among them, Zeus Aigiochos). — In the next room is a chimney-piece by *Pietro Lombardo*. Antiquities: so-called Odysseus, by the window of the entrance wall; opposite the windows, Rape of Ganymede, a Roman work, freely restored; Leda with the Swan; Apollo. By the exit-wall, three *Conquered Gauls, resembling the Dying Gladiator at Rome and similar statues at Naples, ancient copies of the groups erected on the Acropolis of Athens by Attalus, King of Pergamum, about B.C. 239, after his victory over the

Gauls at Sardes. Cupid bending his bow, perhaps after Lysippus. — The third room also contains ancient marbles. By the entrance-wall, indifferent reproduction of the archaistic Diana at Naples; lower part of a colossal seated female figure, of the Augustan or Hellenistic period. — We now pass through the Sala dello Scudo into the —

XI. Room (Stanza dei Bassorelievi). Entrance-wall, immediately to the right, Fragment of a Greek tomb-relief. Farther on, *Fragment of an Attic frieze of a naval battle, belonging to the similar relief mentioned at p. 189; above it, Front of a child's sarcophagus, with the story of Cleobis and Biton, restored at the top and bottom. In the corner, *Square Altar, perhaps of the 3rd cent. B.C., with charming representations of satyrs. On the exit-wall, in the middle, Front of a Roman sarcophagus, representing the death of the children of Niobe; to the left, Warrior sacrificing; Greek votive-relief to Theseus, unfinished, and partly retouched; other reliefs and inscriptions.

We now descend the staircase and beyond the Scala dei Censori (p. 260) pass through the second door to the right (marked 'Prigioni'), from which a narrow passage leads to the lofty **Bridge of Sighs** (*Ponte dei Sospiri;* Pl. H, 5), which was constructed by *Ant. Contino* in 1595-1605 and connects the Palace of the Doges with the *Carceri* or *Prigioni Criminali*, built in 1512-97 by *Ant. da Ponte*. These, the prison for ordinary criminals, are still in use, while the notorious *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797. A staircase descends from the above-mentioned passage to the *Pozzi*, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals. Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserved our sympathy.

A good survey of the Bridge of Sighs and of the handsome E. side of the Doges' Palace, more harmonious in appearance than the W. side, with a basement of facetted stone, is obtained from the small piazza in front of the Pal. Trevisani (see p. 283) or from the *Ponte della Paglia*, which connects the Molo with the adjacent **Riva degli Schiavoni** (Pl. H, I, 5), a quay paved with unpolished marble. This quay presents a busy scene, being the most popular lounge in Venice. In 1887 it was embellished with an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari; at the back of the pedestal is Venetia enslaved, in front Venetia liberated. The *Hôtel Danieli* (p. 242) was the home of Alfred de Musset and Georges Sand in 1833. — Beyond the next bridge rises the church of S. Maria della Pietà (Pl. I, 5): in the high-choir, above the principal entrance, *Christ in the house of the Pharisee by *Moretto;* on the ceiling, Victory of the Faith, by *Tiepolo*. Near this church is the *Casa del Petrarca*, presented by the Republic to Petrarch in 1362.

For the adjoining churches of *S. Zaccaria*, *S. Giorgio dei Greci*, and *S. Giovanni in Bragora*, see pp. 284, 288; for the *Arsenal*, *S. Biagio*, and the *Giardini Pubblici*, see pp. 288, 289.

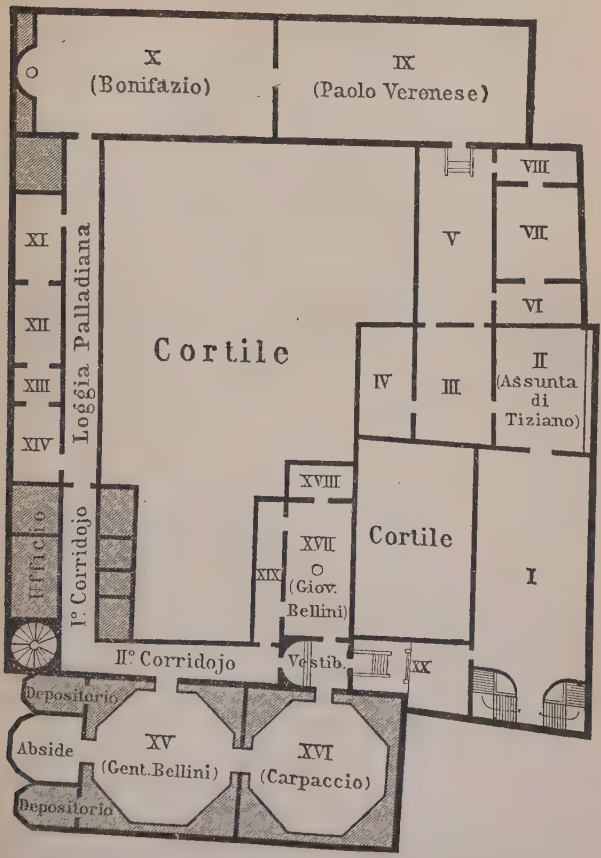
b. The Academy.

The ***Accadēmia di Belle Arti* (Pl. E, 6) occupies the old *Scuola di S. Maria della Carità*, the assembly-hall of this, the oldest brotherhood in Venice (founded 1260), which lies on the Grand Canal, close by the iron bridge (steamboat-station, p. 244), and may be reached on foot from the Piazza of St. Mark in 10 min. (comp. p. 297). The entrance is to the right, under a figure of Minerva with the lion, whence we ascend the staircase. (Admission, see p. 248; catalogue 1 fr.) Permission to copy, free tickets for artists, etc., obtained at the office (court of the doge's palace, first floor, on the right). The numbers over the doors apply in each case to the following rooms.

The gallery, which was founded in 1798, chiefly contains pictures by Venetian masters. The ordinary visitor will be most interested in those of the *Bellini* and the great masters of the following period. The historical paintings by *Gentile Bellini* and *Carpaccio* in Rooms XV and XVI present a lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and describe historical events. In the case of the numerous pictures of *Giovanni Bellini* (Room II, No. 38; Room XVII, No. 596, etc.) the attention is chiefly arrested by his 'santa conversazione' (p. 251), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures. A picture by *Boccaccino da Cremona* (Room XVII, No. 600), a little-known master of the earlier school, is one of the best of that period. *Palma Vecchio* is not represented here by his best works. On the other hand *Rocco Marconi's* Descent from the Cross (R. VII, No. 166) is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (R. II, No. 40), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises what is perhaps the earliest known work of this master, and his last, uncompleted creation: the Visitation and the Pietà. His Presentation in the Temple (R. XX, No. 626) is also very attractive owing to the spirited grouping and the beauty of the individual figures. *Bonifazio I.'s* wealth of colour is displayed in the Story of Dives (R. X, No. 291), the Massacre of the Innocents (R. X, No. 319), and his small Madonna (R. X, No. 269). The Miracle of St. Mark (R. II, No. 42) by *Tintoretto*, and the Supper in the house of Levi (R. IX, No. 203) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stairs, on the right. The double staircase ends in —

Room I (Maestri Primitivi). The finely carved Renaissance ceiling (end of 15th cent.) is adorned with paintings by *Paolo Veronese* and *Dom. Campagnola*. Pictures of the 14-15th cent., some in fine



original frames. On the entrance-wall: 15. *Jacobello del Fiore*, Allegory of Justice. To the right: 10. *Lorenzo Veneziano*, Altar-piece in sections (in the centre the Annunciation, 1358; above it, God the Father by *Franc. Bissolo*); 1. *Jac. del Fiore*, Coronation of the

Virgin; 33. *Ant. Vivarini* and *Giov. Alemanno*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440; it is doubtful whether this is the original; comp. the picture in S. Pantaleone, p. 295). To the left: 24. *Mich. Lambertini* (Bologna; 15th cent.), Altar-piece, with scenes from the Legend of the Holy Cross in the predelle.

Room II (Sala dell' Assunta): **1. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 293), whose high-altar it once adorned, and several times restored.

'There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Focal concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. . . . Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beauteous apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titian invites us by all the arts of which he is a master. . . . The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michaelangelo.' — *C. & C.*

To the left of the entrance, 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels making music; *37. *Paolo Veronese*, Madonna enthroned, with saints. — *38. *Giov. Bellini*, Madonna enthroned, in a richly decorated niche, with SS. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; on the steps of the throne are three angels. This is one of the finest works of the artist. — *39. *Marco Basaiti*, Call of James and John, the Sons of Zebedee, dating from 1510 and marking with No. 69 in Room V, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini. — On the right wall, *42. *Jac. Tintoretto*, St. Mark rescuing a slave; 43. *Tintoretto*, Fall of Man. On the entrance-wall, 44. *Carpaccio*, Presentation in the Temple. Over the door. 45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — The steps lead to —

Room III (Scuole Varie Italiane). Entrance-wall: 62. *Spagnoletto*, Martyrdom of St. Bartholomew. Opposite: 47. *Piero della Francesca*, St. Jerome with the donor; 56. *Garofalo*, Madonna in clouds, with four saints (1518). — The door opposite the entrance leads to —

Room IV (Disegni), with ceiling-paintings by *Benedetto Caliari* (Assumption) and *Tintoretto* (Allegories). By the entrance-wall,

in Case 62, are drawings by *Albert Dürer*, *Hans Baldung Grien*, etc. In the centre, in Cases 33-42, is the so-called *'Sketch Book of Raphael'* (of doubtful genuineness). By the back-wall, in the show-cases: 3. *Raphael*, Apollo and Marsyas; 4 and 7. Drawings by *Michael Angelo*. Farther on, *Drawings by *Leonardo da Vinci*, including some of his famous caricatures. — We now return to Room III and pass to the left into —

Room V (dei Belliniani). Entrance-wall: 68. *Marco Basaiti*, SS. James and Anthony; *69. *Basaiti*, Christ on the Mt. of Olives (see No. 39, in Room II); 70. *Andrea Previtali*, Madonna with John the Baptist and St. Catharine. To the left: 102. *Basaiti*, St. George and the Dragon (1520?); 76. *Marco Marziale*, Supper at Emmaus (1506); 93. *Franc. Bissolo*, Presentation in the Temple; 80. *Bart. Montagna*, Madonna enthroned, with SS. Sebastian and Jerome; 82. *Bened. Diana*, Madonna enthroned, with four saints; 89. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat (1515); 95. *Titian*, Visitation (early work); 90. *Carpaccio*, Meeting of Anna and Joachim (1515). *Carlo Crivelli*, 103. SS. Peter, Paul, Jerome, and Gregory; 105. SS. Roch, Sebastian, Emydius, and Bernard. 108. *Basaiti*. Dead Christ mourned by angels. — We now pass through the first door to the right into —

Room VI (del Callot). 136. Pont Neuf at Paris; 139. Market at Impruneta near Florence, a large picture enlivened by many figures, both after engravings by *Jacques Callot*. 138. *W. van de Velde*, Sea-piece.

Room VII (dei Friulani). Entrance-wall, 156. *Giov. da Udine*(?), Madonna with saints. On the left wall, *166. *Rocco Marconi*, Descent from the Cross, the group in the centre of great beauty. Exit-wall, 169, 170. *Girol. da Santa Croce*, SS. Gregory and Augustine, St. Prosdocimus.

Room VIII (dei Fiamminghi). Entrance-wall: 176. *A. van Dyck*, Christ on the Cross; *J. Steen*, 178. Grace before meat, 180. Astrologer; 198. *Sir A. More*, Portrait; 196. *Metsu*, Woman asleep. Opposite: 187. *B. van Orley*, The Magdalen; 189. *Memling* (?), Crucifixion, with saints and donors (original in Vicenza, p. 229); 191. *Roger van der Weyden* (ascribed to *Hugo van der Goes*), Portrait of a man. — We now return to R. V and ascend the steps to —

Room IX (di Paolo Veronese). On the wall to the right, *203. *Paolo Veronese*, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). — To the left, 212. *Paolo Veronese*, Establishment of the Feast of the Rosary after the battle of Lepanto (1571). *Jac. Tintoretto*, 233. Doge Alvise Mocenigo; 234. Andrea Cappello (restored); 236. Antonio Cappello (date 1523, probably a forgery). 245. *Titian (Tintoretto?)*, Portrait of Soranzo (1514); above, *Palma Giovane*, 226. Vision from the Apocalypse, 238. The

Four Horsemen of the Apocalypse; 252. *Franc.* and *Leandro Bassano*, Raising of Lazarus; 260. *Paolo Veronese*, Annunciation.

Room X (dei Bonifazi). To the left: 269. *Bonifazio I.*, Madonna with saints (early work); 272. *Franc. Torbido*, Old woman; 278. *Bonifazio*, The Woman taken in adultery; *Bonifazio III.*, 277. SS. Anthony and Mark, 280. SS. Bernard and Sebastian; *Bonifazio I.*, 284. Christ enthroned, with saints (1530), *291. Banquet of Dives; 295. *Bonifazio II.*, Judgment of Solomon (1533); 298. *Pordenone* (?), Portrait of a man; 301. *Palma Vecchio* (?), Portrait of a woman (spoiled); 302. *Palma Vecchio*, St. Peter enthroned, with six saints (retouched); 304. *Pordenone*, Portrait of a woman; 310. *Palma Vecchio*, Christ and the Woman of Canaan; 309. *Bonifazio II.*, Christ and the Apostles; 317. *Rocco Marconi*, Christ, with St. Peter and the Baptist; 315. *Palma Vecchio*, Assumption.

316. *Pordenone*, S. Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — *C. & C.*

314. *Titian*, The Baptist in the wilderness; *Bonifazio I.*, 318. St. Mark, 319. Massacre of the Innocents; *320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence *(Burckhardt)*; 321. *Pordenone*, Madonna of the Carmelites, with saints; *Moretto*, 331. St. Peter, 332. John the Baptist. — In the recess in the end-wall, *Canova*, Original model for the group of Hercules and Lichas. *400. *Titian*, Pietà, his last picture, on which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane* in 1576, as the inscription records.

'It may be that looking closely at the 'Pietà', our eyes will lose themselves in a chaos of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pietà' of Michaelangelo.' — *C. & C.*

We now pass into the —

Loggia Palladiana, with a few sculptures. By the exit, Bust of Card. Scipione Borghese, by *Bernini*. The numbering of the pictures, most of which are Dutch, begins at the opposite end, to the right: 344, 345. *Hondecoeter*, Chickens, Victorious cock; 346. *Fyt*, Dead game (1642); above, 343. *G. B. Tiepolo*, The Brazen Serpent; 364. *Nieulandt*, John the Baptist preaching (1653); 368. *Elsheimer*, Peter's Denial; 376. *M. J. Mierevelt*, Marshal Frederick of Orange (studio-piece); 377. *Le Brun*, Christ and Mary Magdalen. — We then pass into —

Room XI (dei Bassani). This room contains pictures of *Francesco Bassano*, *Jacopo Bassano*, and *Leandro Bassano*.

Room XII (dei Secoli XVII & XVIII). To the left and right of the exit, Five pastels by *Rosalba Carriera.*

Room XIII (dei Pacsisti). To the left, 452, 455. *Zuccarelli,* Landscapes with the Holy Family and Mary Magdalen.

Room XIV (del Tiepolo). Opposite the entrance, 462. *Tiepolo,* St. Helena finding the Holy Cross, one of the master's finest ceiling paintings (restored). Below it, 463. *Franc. Guardi,* Palace-court; 464-469. Paintings by *Pietro Longhi,* of interest on account of their illustration of Venetian costumes and customs in the 18th century. On the left wall, 484. *Tiepolo,* St. Joseph with the Holy Child and four saints; 494. *Ant. Canale (Canaletto),* Scuola di S. Marco; several pastels by *Rosalba Carriera.* — We next pass through the Loggia Palladiana into —

Corridor I. To the right, 516. *Palma Vecchio* (?), Storm (retouched). — To the left is —

Corridor II. To the right, 541. *Padovanino,* Madonna in clouds. From the last window, fine view of Palladio's building (see p. 273). — The adjacent door leads to Room XIX (closed), containing carved furniture and paintings by *Andrea Brustolon* (18th cent.). — The middle door (right) leads into —

Room XV (Gentile Bellini), with pictures from the Scuola di S. Giovanni Evangelista (p. 294) and elsewhere. To the left of the entrance, 563. *Gentile Bellini,* High-altar-piece, with adoration of a fragment of the Cross; 564. *Giov. Mansueti,* Miracle of the Holy Cross; *566. *Carpaccio,* Cure of a lunatic, with the Rialto Bridge in the background. *Gentile Bellini,* *567. Procession in the Piazza S. Marco (1496), where the piazza differs somewhat from its present form; 568. Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500); 570. S. Lorenzo Giustiniani, a tempera painting on canvas (1465), much injured. — In the apse in front of us: 569, 571. *Giov. Mansueti,* Miracles of St. Mark. — We now return to Room XV and enter —

Room XVI (Carpaccio), with nine *Scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95 for the Scuola di S. Ursula in Venice.

Beginning to the right of the exit: 572. The ambassadors of the pagan king of England bring to King Maurus, father of St. Ursula, the proposals of their master for the hand of his daughter; 573. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome; 574. Return of the ambassadors to England and their report to the king; 575. Double picture, representing the Departure of the English prince, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 576. Apotheosis of St. Ursula; 577. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus; 578. The saint's dream of her martyrdom; 579. Arrival of St. Ursula at Cologne; 580. Martyrdom of the saint and her virgins, who are pierced with arrows. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of St. Ursula at Bruges, painted by Hans Memling

about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Through the adjoining VESTIBULE, with some modern sculptures, we reach —

ROOM XVII (Giovanni Bellini). In the centre, Dædalus and Icarus, the work of *Canova* when 21 years of age. — To the left, 581. *Bart. Vivarini*, Altar-piece in numerous sections (1475; damaged); 584, 585. *Bart. Vivarini*, Mary Magdalen and St. Barbara (1490); 582. *Jac. Bellini*, Madonna (restored); no number. *Cosimo Tura*, Madonna; 586. *Antonello da Messina* (?), Portrait of a man; *588. *Mantegna*, St. George, grandly conceived, and executed with the delicacy of a miniature; *A. da Messina*. 589. Ecce Homo, 590. Madonna praying; 591. *Giov. Bellini*, Madonna (retouched); *592. *Cima da Conegliano*, Tobias with the angel and two saints; 593. *Alvise (Luigi) Vivarini*, St. Clara; *Giov. Bellini*. *594. Madonna in a beautiful landscape, *595. Allegorical paintings from the artist's later period, some with delightful landscapes, *596. Madonna of the Two Trees (1487); 597. *Cima da Conegliano*, Madonna; *600. *Boccaccino da Cremona*, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa, a richly-coloured picture with beautiful landscape; 599. *Style of Boccaccino*, Christ washing the feet of his Disciples (1500); 602. *Buonconsiglio* (called *Marescalco*), SS. Benedict, Cosmas, and Thecla, fragments of a large altar-piece; *Cima da Conegliano*, 603. Madonna with John the Baptist and St. Paul, 604. Entombment; 606, 608. *Ant. Vivarini*, Annunciation; 607. *Alvise Vivarini*. Madonna enthroned, with saints (1480); *610. *Giov. Bellini*, Madonna with SS. Paul and George (after 1483); *611. *Cima da Conegliano*, Christ with SS. Nicholas and Thomas; *Giov. Bellini*, 612. Madonna, *613. Madonna, Mary Magdalen, and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty'. *C. & C.*); 615. *Bart. Vivarini*, Madonna with four saints (1464); 583. *Giov. Bellini*, Madonna (early work). — In the adjoining cabinet (XVIII): 623. *Cima da Conegliano*, St. Christopher. — We return through the Vestibule and descend the stairs to the left to —

ROOM XX (della Presentazione), with carved wooden ceiling decorations of the 15th century.

On the exit-wall, *626. *Titian*, Presentation in the Temple, painted in 1539 for this room, then the Sala dell' Albergo of the Brotherhood della Carità (damaged).

'It was not to be expected that Titian should go deeper into the period from which he derived his gospel subject than other artists of his time. . . . It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the bal-

ance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — *C. & C.*

By the entrance-door, to the right, *625. *Ant. Vivarini* and *Giov. Alemanno*, Madonna enthroned, with four Fathers of the Church (1446), a masterpiece of the early Venetian school and also interesting on account of the peculiar architecture.

Adjoining the Academy on the left is the **Reale Istituto di Belle Arti.** To the left of the first court is a second, with the inner *Façade of Palladio's unfinished *Convent of Carità* (1561), enthusiastically described by Goethe.

c. Canal Grande.

The ***Grand Canal*, or *Canalazzo*, the main artery of the traffic of Venice, fully 2 M. in length, with an average width of 75 yds. and a depth of 16 ft., intersects the city from N.W. to S.E., and resembles an inverted *S* in shape. It is crossed by three bridges, the *Ponte di Ferro* (Pl. E, 6), the *Ponte di Rialto* (Pl. G, 4), and the *Ponte alla Stazione* (Pl. D, 3), while small steamers and hundreds of gondolas and other craft are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the *Nobili*, the ancient aristocracy of Venice. A trip on the canal is extremely interesting; $^3/_4$ hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices; comp. also the Album by *Onganìa* (1 fr.; p. 246). The posts *(pali)* are painted with the heraldic colours of their proprietors. The following list begins at the Piazzetta.

LEFT.

Punta della Salute and **Dogana di Mare** (Pl. G, 6), the principal custom-house, erected by *Gius. Benoni* in 1682; the vane on the tower is a gilded Fortuna. — A little back, the *Seminario Patriarcale* (p. 299).

RIGHT.

Zecca (Pl. H, 6), see p. 258; farther on, beyond the Giardino Reale, is the steamboat-station *S. Marco* (Pl. G, 6; see p. 244).

Palazzo Giustiniani, now Hôtel Europa (Pl. b; G, 6), in the pointed style of the 14th century. Chateaubriand, George Eliot, and Wagner are among the names connected with this palace. The last wrote 'Tristram and Isolde' here.

Pal. Emo-Treves, ascribed to Longhena (1680). It contains

S. Maria della Salute (Pl. F, G, 6), see p. 298.

Pal. Dario, in the style of the Lombardi (15th cent.), with inlaid circular slabs of coloured marble.

Pal. Venier (now 'Maison Barbier'), consisting simply of the groundfloor of a building planned on a scale of great magnificence.

Pal. Da Mula, pointed style of the 15th century. Adjacent are the Venezia-Murano mosaic works.

Pal. Loredan, residence of Don Carlos.

Pal. Zichy-Esterhazy.

Pal. Manzoni-Angarani, by Tullio Lombardo (15th cent.), now a store.

Steamboat-station *Accademia* (Pl. E, 6), see p. 244.

Hector and Ajax, over lifesize, Canova's last works (fee $^1/_2$-1 fr.).

Pal. Tiepolo-Zucchelli, now Hôtel Britannia (Pl. c; G, 6).

Pal. Contarini, 15th century.

**Pal. Contarini-Fasan*, Gothic (14th cent.), the so-called 'House of Desdemona,' once occupied by Signora Eleonora Duse.

Pal. Ferro, now the Grand Hôtel (15th cent.).

Pal. Fini-Wimpffen, now united with the Grand Hôtel.

Pal. Gritti, Gothic (14th cent.).

***Pal. Corner della Cà Grande**, built by *Jac. Sansovino* in 1532, with spacious court, now seat of the Prefecture and the Consiglio Provinciale.

The hall of the Provincial Council, built in 1896-97, is adorned with ceiling-paintings (Triumph of Venice, etc.) and a frieze, 140 ft. long (Procession of the Doges in the Piazza di S. Marco), by *Gius. Vizzotto-Alberti* and *Vinc. De' Stefani*.

Pal. Barbaro, in the pointed style of the 14th century.

Pal. Cavalli (now *Franchetti*), in the pointed style of the 15th cent. (restored), with fine windows and a handsome new staircase.

Church of *S. Vitale*.

Ponte di Ferro or *Ponte dell'Accademia* (Pl. E, 6; p. 266), constructed in 1854, between the *Campo della Carità* and the *Campo San Vitale*.

Left.	Right.
Accademia di Belle Arti, see p. 266.	
Pal. Contarini degli Scrigni, one by *Scamozzi* (1609), in the late-Renaissance style (16th cent.), the other Gothic (15th cent.).	*Pal. Giustiniani-Lolin*, of the 17th century.
Pal. Durazzo or *dell' Ambasciatore*, 15th cent., with two sta-	*Pal. Falier* (Gothic), occupied for some time by Mr. W. D. Howells.
	Cà (i.e. Casa) del Duca, a plain house on the grand foundations of

LEFT.

tues on the façade ascribed to Pietro Lombardo (German embassy in the 18th cent.).

***Pal. Rezzonico**, a large edifice of the 17-18th cent., with arched windows and pillared balconies, erected by *Longhena* and *Giorgio Massari*. This is the house in which Robert Browning died in 1889, and is now occupied by his son (visitors admitted). Memorial tablet on the wall facing the side canal.

Two *Pal. Giustiniani*, in the Gothic style (15th cent.); now a mosaic-factory. In the first of these Mr. Howells wrote his 'Venetian Life'.

***Pal. Foscari** (called Pal. Giustiniani before the addition of the upper story by Doge Francesco Foscări), pointed style of 15th cent. (restored in 1867), a handsome structure, situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

Pal. Balbi, Renaissance, erected by Aless. Vittoria (1582), now occupied by Guggenheim, the dealer in antiquities (p. 246).

Pal. Grimani (a S. Tomà), late-Renaissance.

Steamboat-station *S. Tomà* (Pl. E, 5); see p. 244.

Pal. Persico.

Goldoni (1707-93), the writer of Italian comedies, was born in the interesting Gothic house (good staircase) behind this, at the corner of Ponte S. Tomà (bust and inscription).

Pal. Tiepolo, beginning of 16th century.

***Pal. Pisani** *a S. Polo*, in the pointed style of the 14th century.

Pal. Barbarigo della Terrazza.

Pal. Cappello-Layard, at the

RIGHT.

a palace begun for Francesco Sforza, duke of Milan, but left unfinished by order of the Republic.

Pal. Malipiero, rebuilt in the 17th century.

Campo S. Samuele, with a church of that name.

Pal. Grassi, by G. Massari (18th cent.), restored by the late Baron Sina. Frescoes in the staircase by *P. Longhi.*

Pal. Moro-Lin (Pl. E, 5), a late-Renaissance edifice by Seb. Mazzoni (16th cent.).

Pal. Contarini delle Figure, early-Renaissance (1504), with trophies on the walls.

Pal. Mocenigo, three contiguous palaces, that in the centre occupied by Lord Byron in 1818. The second and third of these palaces date from 1580, and the court of the last contains an interesting

LEFT.

corner of the side-canal Rio di S. Polo, the residence of the late Sir A. H. Layard (d. 1894).

It contains an interesting collection of pictures, including specimens of Ercole Grandi, Savoldo, Cosima Tura, Moretto, Boccaccino, Giov. Bellini, Carpaccio, Cima da Conegliano, Gentile Bellini (portrait of Sultan Mahomet II.), and others (visitors not always admitted).

Pal. Grimani, erected by one of the Lombardi, Renaissance.

Pal. Du Bois (17th cent.).

Pal. Bernardo, Gothic (15th cent.), now the mosaic factory of A. Salviati & Co.

Pal. Papadopŏli, formerly *Tiepŏlo*, a Renaissance edifice of the 16th cent., rebuilt in 1874 et seq. and sumptuously fitted up in the styles of the 16-18th cent. by Michelangelo Guggenheim (p. 246; visitors admitted). Adm. only in absence of the owner, on special recommendation.

Pal. Pisani-Moretta.

Steamboat-station *S. Silvestro* (Pl. F, 5, 4), see p. 245.

RIGHT.

pozzo, or well, with Byzantine sculptures.

Pal. Garzoni, 15th century.

Steamboat-station *S. Angelo* (Pl. F, 5), see p. 245.

***Pal. Corner Spinelli**, early-Renaissance, in the style of the Lombardi.

Pal. Benzon.

Pal. Memmo, now the German consulate.

Pal. Cavallini, Gothic style of 15th century.

***Pal. Grimani**, Renaissance, chef d'œuvre of *Michele Sammicheli*, middle of 16th cent., now the Corte d'Appello; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' *(Ruskin)*.

**Pal. Farsetti* (originally *Dandolo*), Romanesque style of 12th cent., now occupied (like the following) by the municipal offices *(Municipio)*.

**Pal. Loredan*, coeval with the last, once the residence (14th cent.) of King Peter Lusignan of Cyprus, husband of Catharine Cornaro, whose armorial bearings are seen on different parts of the edifice.

'This palace, though not conspicuous, ... will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal'. — *Ruskin.*

Pal. Dandolo, early-Gothic,

LEFT.

RIGHT.

part of the residence of the celebrated Doge Enrico Dandolo (p. 248; café on the groundfloor).

Pal. Bembo, pointed style of 14th century.

Steamboat-station *Carbon* (Pl. G, 4), see p. 245.

Pal. Manin, with façade by *Sansovino*, 16th cent., belonged to the last Doge Lod. Manin (p. 250); now *Banca d'Italia*.

Steamboat-station *Rialto* (Pl. G, 4), see p. 245.

The ***Ponte di Rialto** (*i.e.* 'di rivo alto'; Pl. G, 4), built in 1588-92 by *Antonio da Ponte*, 158 ft. long, 90 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana di Mare and the railway-station, and down to 1854 was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by shops. — Description of the quarter near the Ponte Rialto, see pp. 280-283 and p. 290. The *Rialto* or *Rivoalto* was the site of the ancient city of Venice (comp. p. 206, and chap. ii. of *H. F. Brown's* history), and it is the district (not the bridge) that Shylock speaks of in the 'Merchant of Venice'.

Pal. de' Camerlenghi, early-Renaissance, erected by *Guglielmo Bergamasco* (1525), once the residence of the chamberlains or treasurers of the Republic.

Erberia, vegetable market (p. 290).

Pescheria (Pl. F, 4), fish-market an ugly iron structure. Behind it are the remains of the Gothic *Pal. Querini* (13th cent.?).

Fondàco de' Tedeschi, a German warehouse from the 13th cent. onwards, now the General Post-office. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by *Giorgione* and *Titian*, completed in 1508, of which only slight vestiges remain on the side facing the canal (high up).

Pal. Civran, by G. Massari (1701).

Corte del Remer, 13th century.

Pal. Sernagiotto, by Benvenuti.

Cà da Mosto, 12th century.

Pal. Mangilli-Valmarana, built by Visentini (1760).

Pal. Michiel del Brusà, originally Gothic.

LEFT.

Pal. Corner della Regina, erected by *Rossi* in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus (p. 249), was born; now the 'Monte di Pietà' or pawn-office.

***Pal. Pesăro,** now *Bevilacqua*, Renaissance, of the 17th cent., by *Longhena* (not shown at present). Some of the grotesque sculptures on the exterior are clever, and the building as a whole is 'a singularly picturesque piece of palatial architecture' *(Fergusson)*.

Church of *S. Eustachio ('S. Staë')*, built about 1680, with rich baroque façade.

Pal. Tron, 16th century.

Pal. Battagia, by Longhena.

Fondăco de' Turchi, Romanesque style of 11th cent. (?), once (after 1621) a Turkish depot, entirely restored of late and fitted up for the *Museo Civico* (p. 291).

Steamboat-station *Museo Civico* (see p. 245).

Pal. Correr, Renaissance (16th cent.).

RIGHT.

Pal. Michiel delle Colonne, now *Martinengo*, Gothic, but rebuilt in the 17th century.

This palace contains some fine tapestry, pictures by Longhi, old glass, etc., which are sometimes shown in the absence of the family.

Pal. Sagredo, pointed style of 14th century.

***Cà Doro** (Pl. F, 3; p. 250), the most elegant of the palaces in the Gothic style, was built by *Giov.* and *Bart. Buon* in 1424-30; interior lately restored by Baron Franchetti. The popular reading of the name *(Cà d'Oro)* is alleged to be based on the original gilding of the ornamentation of the façade. Steamboat-station (p. 245).

Pal. Fontana, late-Renaissance. Here Pope Clement XIII. (1758-69; Carlo Rezzonico) was born.

Pal. Grimani della Vida, 16th cent., in the style of Sammicheli.

Pal. Erizzo, pointed style of 15th century.

***Pal. Vendrămin Calergi,** early-Renaissance style, erected in 1481 by *Pietro Lombardo*, one of the finest palaces in Venice, is the property of the Duca della Grazia.

Motto on the exterior, *'non nobis, Domine, non nobis'*. The interior (shown only during the absence of the family, June-Nov.; comp. p. 248) contains some fine old paintings (frieze by *Palma Giovane*, Triumph of Cæsar), and modern works. — Richard Wagner, the composer, died in this house in 1883.

Church of *S. Marcuola*, containing an early work by *Titian:* The boy Christ between SS. Andrew and Catharine (to the left of the S. entrance).

Farther on, beyond the Cannaregio (see p. 279), the church of *S. Geremia* (Pl. D, E, 3), dating from 1753 (steamboat-station,

LEFT.

RIGHT.

see p. 245). Behind are the *Pal. Labia* and the *Ghetto Vecchio* (see below).

Pal. Flangini, Renaissance (unfinished).

***Gli Scalzi** (Pl. D, 3; steamboat-station, see p. 245), built in 1649-89, is perhaps the most imposing specimen of the Venetian baroque style (façade by *Sardi*). It was much damaged by the bombardment of 1849, but was restored in 1860.

The ceiling is decorated with a large fresco by *Tiepolo*, representing the miraculous removal of the house of the Virgin to Loreto. The high-altar, with its eight twisted columns, is a characteristic example of the architectonic errors of the age of its construction.

Adjoining the Scalzi is the **Ponte alla Stazione** (Pl. D, 3), or railway-bridge, completed in 1858.

S. Simeone Piccolo (Pl. D, 3, 4), erected in 1718-38, is an imitation of the Pantheon at Rome. — Adjacent is a house with a painted façade.

Stazione della Strada Ferrata (Rail. Station), see p. 242.

Steamboat-station *S. Lucia* (Pl. D, 4), see p. 245.

To the left, near the point where the Canal turns to the N.W., is the well-kept *Giardino Papadopoli* (Pl. C, D, 4; permesso at the Pal. Papadopoli, p. 276). Farther on is the last steamboat station, *S. Chiara* (Pl. C, 4; see p. 245).

The church of *S. Simeone Grande* (Pl. D, 3), dating from the 10th cent., contains a painting by Vinc. Catena, and a statue of St. Simeon by *Marco Romano* (1317).

In the CANNAREGIO, which diverges from the Canal Grande at S. Geremia, rises, on the left, the **Pal. Labia** (Pl. D, E, 3; adm. 1 fr.), of the 17th cent., with *Frescoes by *Tiepolo* in the principal hall on the first floor (Antony and Cleopatra). — Farther on, to the left, is the *Pal. Manfrin*, formerly celebrated for its picture gallery.

Opposite, on the right side of the canal, is the *Ghetto Vecchio* (Pl. D, E, 2), with its high, many-storied houses, long the quarter of the Jews, who were originally settled in the Giudecca. The *Tempio Israelitico Spagnuolo* (Pl. E, 2), or synagogue of the Spanish Jews (p. 249), was rebuilt by Longhena in 1655. Following the Cannaregio farther, we pass *Pal. Savorgnan* on the left, and reach —

***S. Giobbe** (Pl. C, 2; open till noon), built in the early-Renaissance style by *Pietro Lombardo* soon after 1462. It has a fine portal.

Left Aisle. The first and second chapel on the left, constructed by *Pietro Grimani* (d. 1553), are embellished with fine marble-carving. The second chapel, built by a Florentine (perhaps *Ant. Rossellino*), has a handsome marble altar and a ceiling adorned with glazed terracotta reliefs of the Evangelists, from the workshop of *Luca della Robbia*. — In the Choir and in the recess to the left are charming *Ornamentation and Reliefs by *Pietro Lombardo*; on the floor, the tombstone of *Doge Cristoforo Moro* (d. 1471), founder of the church. — In the chapel to the right of the choir is an Adoration of the Magi, by *Savoldo*. — In the adjacent Sacristy: *Ant. Vivarini*, Annunciation, with SS. Anthony and Michael (damaged); *Previtali*, Marriage of St. Catharine; portrait of Doge Cristoforo Moro, of the school of *Bellini*; terracotta bust of St. Bernard (15th cent.).

Adjoining the church is the former *Botanic Garden* (Pl. C, 2, 3), with gigantic cacti, now a nursery-garden; and nearly opposite is the *Protestant House for Boys* (p. 247). — The house No. 968 Fondamenta delle Penitente (Pl. C, 2) was occupied by J. J. Rousseau in 1743-44.

d. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The **Mercerīa** (Pl. C, 5), which enters the Piazza of St. Mark under the clock-tower (p. 267), is the principal business-street of Venice, containing attractive shops. It leads direct to the Rialto Bridge. In the second short street to the right is —

S. Giuliano (*'San Zulian'*; Pl. G, 5), erected by *Sansovino* in 1553. The bronze statue of the founder, Thomas of Ravenna, in a sitting posture, is by the same master.

Interior. 1st Altar to the left: *Boccaccino da Cremona*, Madonna and four saints. Chapel to the left of the high-altar: *Girolamo Campagna's* Dying Christ supported by angels, a relief in marble; adjacent, the Virgin and St. John, bronze statues, also by *Campagna*; school of *Paolo Veronese*, Last Supper. Above the high-altar: *Girol. da Santa Croce*, Coronation of the Virgin. — Good light necessary.

Returning to the Merceria, we soon observe the lofty choir of S. Salvatore appearing between the houses.

***S. Salvatore** (Pl. G, 5; comp. p. 248), by *Giorgio Spavento* and *Tullio Lombardo*, completed in 1534 (façade 1663) and recently restored, is surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. Burckhardt styles it the finest modern church in Venice.

Right Aisle. Between the 1st and 2nd altars: Monument of Proc. Andrea Dolfin (d. 1602) and his wife; on the 2nd altar: Madonna with angels, by *Campagna*; between the 2nd and 3rd altars: *Monument of Doge Franc. Venier (d. 1556), with a fine figure of Hope (r.), by *Sansovino*. Over the 3rd altar **Titian's* Annunciation, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michael-angelo in conception as it was possible for Titian to come' (*C. & C.*); the frame is by *Sansovino*. — Right Transept. On the right the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice (see p. 249). — Choir. Transfiguration, high-altar-piece by *Titian*, painted, like the Annunciation, about 1560 (injured; best light at midday); the chased silver altar-covering with 27 Scriptural represent-

ations, executed about 1290, is seen only on high festivals. — Chapel on the left: *Christ at Emmaus, by *Vitt. Carpaccio* (covered; ascribed by Mr. Ruskin to *Bellini*). — Left Transept. Monument of three cardinals of the Cornaro family; below, Baptism of Christ by *N. Renieri*. — Left Aisle. By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria;* over the altar to the left, a statue of St. Jerome, by *Tullio Lombardo*. SS. Augustine and Theodore on the wings of the organ are by *Franc. Vecelli*. Lofty architectural monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers; above, bronze statues of SS. Lawrence and Jerome by *Giulio dal Moro*.

Then to the right (N.) to the Campo S. Bartolommeo, in which a bronze statue, modelled by Dal Zotto, was erected in 1883 to *Carlo Goldoni*, the dramatist (1707-93). For the church of S. Bartolommeo, otherwise uninteresting, Dürer painted his celebrated Madonna and Child with the garlands of roses (now in Prague). To the right and left of the organ, SS. Louis and Sinibald, and to the right and left in the aisles, SS. Sebastian and Bartholomew, all by *Sebastian del Piombo* (under Giorgione's influence). — The street to the E. leads past the church of S. Lio (Pl. G, H, 4; over the first altar on the left *Titian's* St. Jago de Compostella, 1565) to *S. Maria Formosa*, see p. 284. The *Ponte Rialto* lies to the W. of the Campo S. Bartolommeo (p. 277).

We cross the piazza in a straight (N.) direction, pass the *Fondaco de' Tedeschi* (p. 277) on the left, and reach, on the right —

S. Giovanni Crisostomo (Pl. G, 4), erected in the Renaissance style after 1483 by *Moro Lombardo*.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by *Tullio Lombardo*. Altar on the right, **Giov. Bellini*, SS. Jerome, Christopher, and Augustine in a mountainous landscape (his last signed work, in his 85th year, 1513; restored in 1895): 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling' (Ruskin). At the sides are two saints by *Girol. da Santa Croce*, formerly the panels of an organ; two others are in the aisle to the left, in the chapel next the high-altar. — High-altar (good light only at midday), **Seb. del Piombo*, St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Mary Magdalen, the master's most important work while under the influence of Giorgione, painted about 1508, immediately before his departure for Rome: 'there is much to characterise Sebastian in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (*C. & C.*). Base of the altar, Entombment, a relief by an unknown master of the 17th century.

Beyond the church is the *Teatro Malibran* (Pl. G, 4). Adjacent, in the Corte della Sabbionera, is the *Palazzo dei Polo* (12th cent.), the birthplace of the traveller Marco Polo (1259-1323). Farther on, beyond the second bridge, is the church of the —

Santi Apostoli (Pl. G, 3), rebuilt in 1672, but including the *Cappella Corner*, which belonged to the earlier church, erected by *Gugl. Bergamasco* in 1530. It contains two monuments of the Corner family and a beautiful altar-piece by *Tiepolo*, Communion of St. Lucia (restored). To the right in the choir: *Cesare da Conegliano*, Last Supper; left, *Paolo Veronese*, Shower of Manna.

Opposite is the old *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church); containing a Christ by *Titian* (?). — The *Palazzo Falier*, to the right of the church, incorporates some remains of the house of Marino Falieri (p. 249), including a 13th cent. window.

To the N.W. of the Campo SS. Apostoli runs the new Corso Vittorio Emanuele (Pl. F, G, 3), the broadest street in Venice, by which we may proceed past the church of *S. Felice* and the two canals of the same name to the —

Palazzo Giovanelli (Pl. F, 3; adm. only by special introduction), of the 15th cent., with sumptuously furnished modern apartments, a handsome ball-room (with family-portraits), and a room with modern pictures. In the boudoir, *Giov. Bellini* (according to Morelli, *Niccolò Rondinelli*), Madonna; **Giorgione*, Landscape ('La Famiglia di Giorgione'); *Antonello da Messina*, Portrait; *Marco Basaiti*, St. Jerome; *Paris Bordone*, Madonna and saints.

A few yards farther on is the Campo S. Fosca (Pl. F, 3), with the church of that name and a bronze *Statue of Fra Paolo Sarpi* (1552-1623), the historian of the Council of Trent, by Marsili. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see *Dr. Alex. Robertson's* 'Fra Paolo Sarpi', and *T. A. Trollope's* 'Paul the Pope and Paul the Friar'). — Proceeding to the right from this point and crossing two bridges, we reach the Campo S. Marziale, with the church of —

S. Marciliano (Pl. F, 2; open till 10 a.m.), which contains a *Tobias and the Angel by *Titian* (ca. 1540; above the 1st altar on the left), and *Tintoretto's* last work, St. Marcilian with SS. Peter and Paul (2nd altar to the right).

The more remote quarters of the city are best visited by gondola. From the broad Sacca della Misericordia (Pl. G, 2), which is joined on the N. by the Rio S. Felice (see above), a side-canal, named the Rio della Madonna dell' Orto, leads to the church of the —

***Madonna dell' Orto** (Pl. F, 2), also called *S. Cristoforo Martire*, with a beautiful late-Gothic façade and a curious tower. Above the main portal are an Annunciation and a statue of St. Christopher by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

Right, 1st altar: * *Cima da Conegliano*, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul (1489); 1st chapel to the left, *Lor. Lotto*, Pietà. At the 3rd altar: *Sansovino*, Conception of the Virgin. Between the 3rd and 4th altars: Monument of the Patrician Hieronymus Cavassa (17th cent.). At the 4th altar: *A. van Dyck*, Martyrdom of St. Lawrence. Adjoining the 4th altar: *Palma Vecchio* (?), St. Vincent surrounded by four other saints. Above the entrance of the sacristy, a sculptured head of the Virgin (15th cent.). In the Sacristy: Virgin and Child, half-figure found in a garden (whence the name of the church), and restored by *Giovanni de Sanctis*. — Chapel on the Right of the choir: *Girolamo da S. Croce*, SS. Augustine and Jerome; memorial tablet to Tintoretto (d. 1594), who is buried here. — In the Choir (right) the Last Judgment (eloquently de-

scribed and explained in 'Modern Painters', Vol. 2) and (left) Adoration of the golden calf, large works by *Tintoretto*. Over the high-altar an Annunciation, by *Palma Giovane*, with surrounding pictures by *Tintoretto*. — Chapel on the Left of the choir, altar-piece, a copy from *Pordenone* (p. 270, No. 316, R. x). — In the Left Aisle, the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittoria;* altar-piece by *Tintoretto*, Miracle of St. Agnes; 2nd chapel on the left: (r.) *Tintoretto*, Presentation in the Temple; (l.) *Palma Giovane*, Crucifixion. 4th Chapel, to the left by the entrance: altar-piece by *Giov. Bellini*, Madonna (restored).

We now return to the Rio San Felice and turn to the S.E. into the Rio di S. Caterina. The high-altar-piece of the church of S. Caterina here (Pl. G, 3; if closed, entrance to the right, through the Lyceum, Convitto Nazionale), is a *Marriage of St. Catharine, by *Paolo Veronese*, a masterpiece and in admirable preservation. At the end of the right aisle is a Tobias with the angel, by *Orazio Vecelli*.

We now return to the Sacca della Misericordia and skirt the *Fondamenta Nuove* (Pl. G, 2; view of the cemetery island and Murano) to the church of the —

Gesuiti (Pl. G, 3), erected in 1715-30 in the baroque style by *Giov. Fattoretto* and *Dom. Rossi*. It is entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the High Altar are ten spiral columns of 'verde di Verona', or encrusted mosaic; in the centre, a globe, with God the Father and the Son. The chapel to the right of the high-altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the left is the Monument of Doge Pasquale Cicogna (d. 1595), with the recumbent *Statue of the deceased, by *G. Campagna;* adjacent, in the Sacristy, over the door, Presentation in the Temple, by *Tintoretto*. Then, in the Left Transept, the Assumption, an altar-piece by *Tintoretto*. In the 1st chapel on the left of the principal door is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Titian* (1558), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon).

We may return from this point past *SS. Giovanni e Paolo* to the *Riva degli Schiavoni* (comp. pp. 284-288), or we may combine this trip with an excursion to Murano (steamboat, see p. 301).

From the steamboat-station for Murano (Pl. G, 2) the Calle Colombina leads to the Campo Tiziano, with the house occupied by Titian in 1531-76 (marked by a tablet).

e. From the Piazza of St. Mark to SS. Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern Quarters.

From the small piazza on the N. side of St. Mark's, in which is the monument of Manin (p. 257), we turn to the E., pass round the *Pal. Patriarcale* on the right, and observe opposite us the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, built in the style of the Lombardi about 1500, with a fine façade. We cross the Rio di Palazzo (fine view from the bridge of the back of the Palace

of the Doges and of the Bridge of Sighs; comp. p. 265), proceed across the Campo SS. Filippo e Giacomo and the Rio di S. Provolo to another small square, and pass through a portal with the inscription 'Campo S. Zaccaria', over which there is a fine relief, in the style of the *Massegne*, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

***S. Zaccaria** (Pl. H, 5), erected by *Antonio di Marco* and *Moro Lombardo* in 1457-1515 in the transition style between Gothic and Renaissance. The rounded arcades are borne by six Corinthian columns. The recess of the high-altar, the ambulatory, and the radiating chapels are Gothic. The fine façade, with its pure details, is of somewhat later date. Over the entrance, the statue of St. Zacharias by *Al. Vittoria*.

The walls of the Nave are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the right of the entrance, over the bénitier, a statuette of John the Baptist by *Al. Vittoria*. On the wall to the left, above the second altar: '*Madonna enthroned and four saints, by *Giov. Bellini:* — this altar-piece 'takes us with a spring into the midst of the Venetian moderns. . . . There is no other example up to this time of great monumental art in this school; none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand' (*C. & C.*). The work is unfortunately somewhat injured and is not seen to the best advantage in its present position. — The third arcade on the right leads to the Coro delle Monache (choir of the nuns), with inlaid choir-stalls by *Marco da Vicenza* (1460), a Madonna and saints of the *School of Palma Vecchio*, and a Nativity of the Baptist by *Jac. Tintoretto*. — In the Cappella di S. Tarasio (to the right of the high-altar; opened by the sacristan), three gilded Altars in carved wood, of 1443-44, with old Venetian paintings by *Giov.* and *Ant. da Murano*. At the high-altar is a Madonna and saints of 1444; the altars to the right and left are adorned with saints of 1443. Behind each altar is an angel of 1444 on a pedestal. — Third altar in the ambulatory, Presentation in the Temple, *School of Giovanni Bellini*. In the left aisle, the tombstone of *Alessandro Vittoria* (d. 1605), with a bust by the master himself, '*qui vivens vivos duxit e marmore vultus*'.

We retrace our steps, and from the first Campo take the Calle della Chiesa to the right (N.), cross the *Ponte Storto*, follow the Ruga Giuffa to the left (on the right is the Gothic *Arco Bon*), and thus reach the larger Campo S. Maria Formosa, in which is situated —

Santa Maria Formosa (Pl. H, 4), of early origin, but several times remodelled, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles.

Interior. 1st Altar on the right: **Palma Vecchio*, St. Barbara and four other saints, with a Pietà above, in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal; and the whole impersonation scents of the Giorgionesque and reveals the 16th century. It is the very counterpart of the fine-chiselled and voluptuous fair one who sits so gorgeously in her red dress and auburn locks amongst the three graces of the Dresden Museum' (*C. & C.*). — 2nd Altar: *Bart. Vivarini*, Birth of Mary, Mary as the Mater Misericordiæ, and SS. Anna and Joachim (1473); 3rd Altar: *Palma Giovane*, Pietà. S. Transept: *L. Bassano*, Last Supper. Choir: modern frescoes by *Paoletti* (1844). — A chapel, to which a staircase ascends (shown by the sacristan), con-

tains (l.) a Madonna and Child by *Sassoferrato* and another by *Pietro da Messina* (a signed work of this rare master).

The *Palazzo Malipiero* in the Campo S. Maria Formosa dates from the beginning of the 16th century. — To the N.W. of the church, at the Ponte del Paradiso (the second bridge over the canal), is the Gothic **Porta del Paradiso*, with a relief of the Virgin and worshipping donor, and the arms of the Foscari and Mocenigo (14th cent.). — To the E. of S. Maria Formosa, beyond the Ponte Ruga Giuffa, are the *Pal. Querini* (p. 246) and the *Pal. Grimani* (Pl. H, 4), erected in the 16th cent. under the influence of *Pietro Lombardo*. Little remains of its once famous collection of antiquities; in the court, a statue of Agrippa, only partially antique. A room on the first floor has charming Raphaelesque ceiling-decorations by *Giov. da Udine* (p. 308).

We leave the Campo S. Maria Formosa by the *Calle Lunga*, turn to the left before the first bridge, cross the *Rio S. Giovanni in Laterano*, and reach the Campo SS. Giovanni e Paolo, with the church of the Dominicans —

****SS. Giovanni e Paŏlo** (*'S. Zanipŏlo'*; Pl. H, 4; comp. p. 248), erected in 1333-90 (?), a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. This church, next to St. Mark's the most imposing at Venice, contains the monumental tombs of the doges, whose funeral service was always performed here.

Right Aisle. In front: *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi;* sarcophagus *'ex hostium manubiis'* (from the spoils of his enemies). By the 1st altar on the right: *Bissolo*, Madonna and saints; monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; Altar-piece in six sections by *Alvise Vivarini* (?); monument of Senator Alb. Michiel (d. 1589). — Farther on, beyond the large chapel, the huge monument of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich baroque work in marble, with sculptures by *Baratta* and other followers of Bernini (ca. 1700). The door on the left below it leads to the street. The following chapel contains six reliefs in bronze of scenes from the life of St. Dominic, by *Mazza* (1670).

Right Transept. On the right wall, St. Augustine, an oil-painting by *Bart. Vivarini* (1473); Coronation of the Virgin, with numerous saints, by *Cima da Conegliano;* tomb of General Niccolò Orsini (d. 1509), with equestrian statue. Over the first altar, Apotheosis of St. Antoninus, Bishop of Florence, by *Lorenzo Lotto*. Over the door, Tomb of Gen. Dionigi Naldo (d. 1510), by *Lor. Bregno*. At the second altar, Christ, with SS. Andrew and Peter, by *Rocco Marconi*. — Stained glass designed by *Girolamo Moceto* (1473, restored in 1814).

Choir Chapels (from right to left). 1st Chapel (Capp. del Crocefisso): Tomb of Baron Windsor (d. 1574), of England, by *Al. Vivarini*. 2nd Chap.: Renaissance altar with a statue of Mary Magdalen, by *Gugl. Bergamasco*. On the walls, four groups of saints by *Bonifazio III.* — In the large central chapel, or choir proper: Tombs of the Doges: (r.) *Michele Morosini (d. 1382), in the Gothic style, with a mosaic in the lunette, and Leonardo Loredan (d. 1521), with sculptures by *Danese Cataneo* and others (1572); (l.) *Andrea Vendramin (d. 1478), by *Alessandro Leopardo* and *Antonio Lombardi* (?), probably the most sumptuous monument in Venice, designed under the influence of antique Greek sculptures (the figures of the Muses on the right and left do not belong to the original design), and Marco Corner

(d. 1368), Gothic. The magnificent high-altar dates from 1619. — 2nd Chap. to the left of the choir: Gothic tomb of the Condottiere Jac. Cavalli (d. 1384).

Left Transept. Above, by the entrance to the Chapel of the Rosary (Capp. del Rosario, founded in 1571 to commemorate the battle of Lepanto and burned out in 1867), a group in marble by *Antonio Dentone* (1480), St. Helena presenting General Vittore Cappello with the marshal's baton; over the door, the monument of Doge Antonio Venier (d. 1400), in the style of the *Massegne.* — Farther on in the church, Monument of the wife and daughter of Doge Antonio Venier, 1411; monument, with equestrian statue in wood, of Leonardo da Prato (d. 1511).

Left Aisle. On the right and left of the door of the *Sacristy*, admirable wood-carving by *Andrea Brustolon* (16-8). To the right, Nativity, of the *School of Paolo Veronese.* Over the door, busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th century. — In the Sacristy: to the left of the altar, Christ bearing the Cross, by *Alvise Vivarini* (about 1500; signature forged; restored). — Farther on in the aisle, monument of Doge Pasquale Malipiero (d. 1462); tombstone of the senator Bonzio (d. 1508), under it, statues of St. Thomas by *Antonio Lombardo* and St. Peter Martyr by *Paolo da Milano;* in the recesses below, (r.) the recumbent effigy of Doge Michael Steno (d. 1413), formerly painted, (l.) that of Aloiso Trevisan (d. 1528, aged 23); monument with equestrian statue of General Pompeo Giustiniani (d. 1616) by *F. Terilli;* *Monument of Doge Tommaso Mocenigo (d. 1423), by *Piero di Niccolò* and *Gion. di Martino* of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of Donatello); monument of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo;* 2nd altar, left of the principal entrance, early copy of Titian's martyrdom of St. Peter, presented by King Victor Emmanuel to replace the picture which was destroyed; monument, with equestrian statue, of Orazio Baglioni (d. 1617); over the last altar, a statue of St. Jerome by *Aless. Vittoria;* adjoining it, the monument of the Marquis de Chasteler (d. 1825), who distinguished himself in the Tyrolese war in 1809. On the entrance-wall, Mausoleum of Doge Giov. Mocenigo (d. 1485) by *Tullio* and *Ant. Lombardo.* — Over the Principal Entrance, the immense monument of Doge Luigi Mocenigo (d. 1577), his wife, and Doge Giov. Bembo (d. 1618).

Adjoining SS. Giovanni e Paolo is the rich façade (1485) of the ***Scuola di S. Marco** (Pl. H, 4), erected by the *Lombardi*, with singular reliefs in perspective of two lions. In the pediment over the portal is a *Relief representing St. Mark surrounded by his fraternity, attributed to *Bart. Buon the Elder.* The building, used as a hospital *(Ospedale Civile)* since 1815, contains over 100 wards and over 2000 beds. The chief ward ('San Marco') and the Biblioteca have magnificent ceilings. Connected with it is the old chapel of S. Maria della Pace, which once contained Marino Falieri's tomb (p. 249). — The church of *S. Lazzaro dei Mendicanti* (Pl. H, 3), to the N. of the hospital, contains a fine St. Ursula, by *Tintoretto* (1st altar to the left). — To the S., on a lofty and elegant pedestal of marble, rises the equestrian ****Statue of Bartolommeo Colleoni** (d. 1475; buried at Bergamo, p. 182), general of the Republic, modelled by Leonardo da Vinci's teacher *Andr. Verrocchio* (d. 1488; his last work) and cast in bronze by *Aless. Leopardo*, who also designed the handsome pedestal (1490-95).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni'. — *Ruskin.*

Adjacent is a fine *Well Head.*

***Santa Maria dei Miracoli** (Pl. G. H, 4), in the vicinity, recently restored, is a small, early-Renaissance church without aisles, erected in 1481 under the superintendence of *Pietro Lombardo*, and richly encrusted with marble on the façade, on the side next the canal, and in the interior. The quadrangular domed choir, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambones, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The barrel vaulting, with its richly gilded coffers, is painted by *Girol. da Treviso*. In the passage to the sacristy is a relief of the *School of the Lombardi*, a copy with variations of Leonardo's Last Supper (p. 127; unfinished). The Sacristy contains a small *Relief of the Madonna and Child, attributed to *Donatello*.

We follow the lane passing on the S. side of SS. Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H, 4), to the E., cross the *Rio di S. Giustiniano*, go a few paces to the right, and enter the side-street on the left, which brings us to —

S. Francesco della Vigna (Pl. I, 4), a building without aisles by *Jac. Sansovino* and *Fra Franc. di Giorgio* (1534); the façade by *Andr. Palladio* (1568), with bronze statues by *Tiziano Aspetti*.

At the Entrance, two holy-water vessels with John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the right: Last Supper, by *Franc. da Santacroce;* 3rd chapel, encrusted with coloured marble, with the monuments of the doges Francesco and Alvise Contarini (d. 1624 and 1684). Right Transept, Enthroned Madonna, by *Fra Antonio da Negroponte* (about 1450). In the Choir, on the left, monument of Doge A. Gritti (d. 1538). — To the left of the choir, in the Cappella Giustiniani, is an altar with excellent reliefs in marble of the 15th cent., from the workshop of the *Lombardi;* Last Judgment below; above (as an altar-piece), St. Jerome and four other saints; over them Madonna and angels; at the sides of the chapel twelve prophets and the Evangelists; higher up, the history of Jesus in eighteen sections; below, on the altar, the history of St. Jerome in three sections. — In the chapel of the Cloisters, adjacent to the N., opposite the entrance of the left transept, Madonna and four saints, by *Giov. Bellini* (1507; spoiled). — Left Transept: over the pulpit, God the Father and Christ, by *Girolamo da Santacroce*, retouched. To the left: 2nd chapel, Altar with statues of SS. Rochus, Antonius Abbas, and Sebastian by *Al. Vittoria;* 3rd chapel, in white marble, with busts of the Patriarch and Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo; 5th chapel (by the main entrance), Adoration of the Magi by *Paolo Veronese* (spoiled).

A little to the S., on the Rio della Pietà, is the church of S. Lorenzo (on the right), containing a fine iron screen and statues of SS. Lawrence and Sebastian by *Girol. Campagna* (at the high-altar). On the left is the church of **S. Giorgio degli Schiavoni** (Pl. I, 5; best light about midday), with a good Renaissance façade by *Jac. Sansovino* (1551), the chapel of a *Scuola* established in 1451 by a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others. The iron window-grilles are fine.

The Interior, with a low wooden ceiling, is adorned with *Paintings by *Vittore Carpaccio* (1502-1508), illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes relating to St. Jerome, the best of which is his Death. Opposite

and on the left of the altar are three scenes from the life of St. George, including a fine representation of his combat with the Dragon, in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Rest' to a description of these paintings. Above the high-altar is a Madonna by *Vinc. Catena*. The ceiling of the oratory, on the first floor, to the left, is beautifully painted in the style of *Tintoretto* and *Palma Giovane*.

Farther S. we come to the church of *S. Antonino*, where we cross the bridge to the right to **S. Giorgio dei Greci** (Pl. I, 5; comp. p. 248), erected after 1538 by *Sante Lombardo* and *Chiona*, with an elegant campanile and an ikonostasis adorned with Byzantine paintings on a golden ground. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

S. Giovanni in Bragŏra (Pl. I, 5), a church of early origin, entirely restored at the beginning of the 18th century.

Beyond the 1st chapel on the right, on the wall of the church, *Bissolo* (not *Ant. Vivarini*), SS. Andrew, Jerome, and Martin. — 2nd Chapel on the right: *Al. Vivarini*, Madonna and Child. — On the piers in front of the choir-chapel: right, *Cima da Conegliano*, Constantine and St. Helena by the Cross (1502); to the left, *Luigi Vivarini*, Resurrection (1498). At the back of the high-altar: **Cima da Conegliano*, Baptism of Christ (1494). — On the left wall of the church, *Paris Bordone*, Last Supper; farther on, *Bart. Vivarini*, Madonna with St. Andrew and John the Baptist (1478); under it, *Cima da Conegliano*, Legendary scenes and saints, originally a predella of the above-named picture. — This church can be seen to advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the *Riva degli Schiavoni* (p. 265).

We may go towards the E., past *S. Martino* (by Sansovino, 1540; font with four kneeling angels by Tullio Lombardo, 1484; above the main entrance, Last Supper by Girolamo da Santacroce, 1549), to the ***Arsenal** (Pl. K, L. 5), founded in 1104 and repeatedly enlarged in the 14th, 15th, and 19th centuries. At the zenith of the Republic it employed 16,000 workmen, but in the 18th cent. 2000-3000 at most. In front of it rise four famous antique lions, brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 10th cent.?). Handsome Renaissance gateway of 1460. The Docks are shown by permission of the Admiralty. Admission to Museum, see p. 248.

Museum (cross the court and mount staircase on the left). *First Floor:* Interesting collection of models of ships of all periods, including a model and the scanty remains of the Bucintoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 263) into the Adriatic, which he thus symbolically wedded; model of the system of piles on which the city is to a great extent built (comp. p. 252). — *Second Floor:* Fine collection of weapons; by the entrance, statue of Vittore Pisano (1380), and also two Turkish banners, taken at Corfu in 1537 and at Lepanto in 1571; armour of former doges, of the Condottiere Gattamelata (see p. 236), and of Henry IV. of France; revolvers and breech-loaders of a primitive description (16th cent.); a finely-executed culverin of steel, adorned with reliefs; instruments of torture; iron helmet found near Aquileia; bust of Napoleon of 1805. Monument to Admiral Angelo Emo (d. 1792), by *Canova*; adjacent, to the right, trophies and

Turkish banners taken in 1472 at Friuli. (Explanatory inscriptions on each object; fees officially prohibited.)

In front of the museum stands the *Monument of Count von der Schulenburg*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716.

We next follow the *Rio dell' Arsenale* to the S. to the church of *S. Biagio* (Pl. K, 6), containing the tomb of Admiral Angelo Emo (p. 288), by Canova's teacher Ferrari-Torretti. A monument by Benvenuti, in front of the church (1885), commemorates the admirable service of the soldiers in the inundation of March, 1882.

The Via Garibaldi leads hence to the **Giardini Pubblici** (Pl. L, M, 6, 7), a pretty park, 20 acres in extent, laid out by Napoleon in 1807 on a space obtained by the demolition of several monasteries. At the entrance from the Via Garibaldi is a bronze *Monument of Garibaldi* by Michieli (1887). In the N.E. corner, on the Canale di S. Elena, is the *Palazzo dell' Esposizione Artistica*, erected for the biennial art exhibitions inaugurated in 1895 (p. 247). Adjacent is a *Café*, and there is another on the hill at the S. end. Fine view of the city and lagoon. Electric light in summer. — Steamers and gondolas, see pp. 244, 245.

The adjacent church of S. Giuseppe di Castello (Pl. L, M, 6), entered from the N. side of the Rio Giuseppe, beyond the bridge, contains ceiling-paintings with very effective perspective. To the right are an altar-piece by *Jac. Tintoretto*, representing Archangel Michael and Senator Michiel Buono, and the monument of Doge Marino Grimani and his wife, by *Scamozzi;* behind the high-altar, Adoration of the Shepherds, by *Paolo Veronese;* adjacent, to the left, bust of Girolamo Grimani by *Al. Vittoria* (1570).

S. Pietro di Castello (Pl. M, 5), a domed church on the island of *S. Pietro*, separated from the town by the broad *Canal di S. Pietro*, an ancient foundation, was the cathedral of the Patriarch of Venice from 1451 to 1807. The façade, erected by *Smeraldi* in 1596, is said to reproduce a design of Palladio (1557); the interior was restored in 1621. Handsome campanile of 1474.

The Interior is of little interest. Above the side-entrance on the right is a monument of the 14th century. Between the 2nd and 3rd altars on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of *Marco Basaiti*, representing St. Peter enthroned, with four other saints. The high-altar, designed by *Longhena*, enshrines the bones of S. Lorenzo Giustiniani. A statue of the saint (15th cent.) occupies a niche behind. In the chapel of the left transept are two alto-reliefs in marble, by *Mich. Ongaro*, 17th cent.: Consecration by Pope Paul V. of the Patriarch Franc. Vendramin as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 944, the story of which has been told by Rogers in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

Napoleon converted the adjoining Patriarchal Palace into barracks, and transferred the Patriarchate to St. Mark's (p. 254).

f. Quarters to the West of the Canal Grande.

The *Ponte Rialto* (Pl. G, 4; pp. 277 and 281) is a good starting-point for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge are (left) the *Fabbriche Vecchie*, erected in 1520 by *Scarpagnino*, and the *Fabbriche Nuove*, erected in 1555 by *Sansovino*, as public offices and warehouses. On the right, the *Pal. de' Camerlenghi* (p. 277). Farther on (right) is *S. Giacomo di Rialto*, the oldest church in Venice, said to have been built about 520, restored and reopened in 1898. — In the *Vegetable Market* here (*Erberia;* Pl. G, 4) fruit is generally good and cheap, especially in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*' (16th cent.). From this column were promulgated the laws of the Republic.

Not far from the market, at the entrance to the Ruga di S. Giovanni (leading to the Frari; comp. p. 292), is situated **S. Giovanni Elemosinario** (Pl. F, 4), built by *Scarpagnino* in 1527. This church should be visited in bright weather (best light about noon). Entrance by the gateway adjoining the campanile.

*High-altar-piece by *Titian*, S. Giovanni Elemosinario (about 1530; mutilated by the absence of the semicircular upper section): — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but Titian was a genius and it is surprising with what power he conceives and carries out his idea. . . . The forms are natural, but of good scantling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (*C. & C.*). — Chapel to the right, *Altar-piece, SS. Sebastian, Rochus, and Catharine, a masterpiece by *Pordenone*. — To the left, in the nave, *Marco Vecelli*. Doge Grimani giving alms; to the right, *L. Corona*, The blessing of the manna.

Passing the entrance of the Ruga S. Giovanni, and continuing our way from the Rialto Bridge direct to the N. W., we cross a canal and arrive at the Campo and Church of **S. Cassiano** (Pl. F, 4). This church, built in 1611, contains some fine pictures: 1st altar on the right, John the Baptist and four saints, by *Palma Vecchio;* 3rd altar on the same side, Visitation, by *Leandro Bassano;* choir, *Jac. Tintoretto*, Crucifixion (both damaged).

We next cross the Rio S. Cassiano to the W., take the second side-street to the left (Calle della Regina), and, again turning to the right, reach the church of —

Santa Maria Mater Domini (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by *Jac. Sansovino* (1540); 2nd altar to the right: *Vinc. Catena*, Martyrdom of St. Christina (1520, early work); right transept, Finding of the Cross, a fine work by *J. Tintoretto;* opposite, Last Supper, by *Bonifazio III.;* beneath, a Byzantine

relief of the Madonna. — Not far hence, on the Grand Canal, is the *Pal. Pesaro* (p. 278).

Continuing our course towards the N.W., and turning into a side-street on the right, after crossing four canals, we reach the entrance of the —

***Museo Civico,** which combines the old Correr Collection and part of the Morosini Collection with the municipal collections and is arranged in the former *Fondaco de' Turchi* (Pl. E, 3; p. 278). Admission, see p. 248 (entr. to the right). Catalogue in preparation. The collections include much that is comparatively worthless along with some objects of great interest and value. (Steamboat station, see p. 245.)

By the entrance and in the court is a series of sculptures and architectural fragments of various epochs, including several Venetian well-heads of the 12-15th cent., chiefly in the form of capitals. At the back of the court is a colossal statue of Agrippa, supposed to have been brought from the Pantheon. — The rooms to the right contain views of Venice and Egyptian, Assyrian, and Italic antiquities, including a boat made from the trunk of an oak. — To the right is a room with an ethnographical collection from Central Africa (*Raccolta Miani;* comp. p. 334).

The staircase in the N.W. corner of the court ascends to the First Floor, with the *Library* (open daily, 10-3).

The Second Floor contains most of the **Art Collections.** — Room I. Weapons and banners, among them some Turkish flags and beautifully ornamented halberds. — The middle door to the right leads to —

Room II, containing pictures. 1st Section (1st window to the right): *Vitt. Carpaccio* (?), Visitation; *Bissolo*, Madonna, with St. Peter Martyr; *Boccaccino*, Madonna, with the Baptist and St. Catharine; *Lor. Lotto*, Madonna, with saints; opposite, *Marco Palmezzano*, Bearing of the Cross. — 2nd section: *Swabian School*, Crucifixion; *School of Van Ostade*, Peasant scenes; *Pieter Brueghel*, Adoration of the Magi (snowy landscape); *Style of H. van der Goes*, Crucifixion, with the Virgin and St. John. — 3rd Section: *J. van Goyen*, River-scene. — 4th Section: Numerous 'society' pictures by *Longhi* (comp. p. 271). — We now return to R. I and pass through the end-door to the right into —

Room III. Roman draped statues; costumes of Venetian senators; banners, ships' lanterns, models of guns, etc. On the rear-wall, the escutcheon of the Morosini. — We now re-enter R. I and pass to the right into —

Rooms IV-VI, containing the Morosini Collection (p. 297): weapons, Turkish banners, and other spoils of war; bust of Doge Francesco Morosini ('Peloponnesiacus'; p. 250) and scenes from his Turkish wars; old geographical globes.

Room VII. On the walls, portraits and other unimportant pictures. In the cases, fine Renaissance medals and plaques; Greek and Roman coins; Venetian coins and seals, including a complete series of the *Osèle*, or coins given by the Doges to the nobles at Christmas, from 1521 to 1796.

Room VIII ('Sala Albrizzi'). Venetian laces and costly fabrics; costumes of the 17-18th cent.; fans; puppet-show; miniatures; death-masks of Doges Loredan and Alvise Mocenigo; wooden staircase from the Casa dell' Agnello (15th cent.): model of the Villa Nazionale in Strà (p. 240). — Room IX. Textile fabrics; Venetian costumes.

Room X. Furniture of the 18th cent.; *Pietro Longhi*, Portrait of Goldoni (p. 281); 'society' pictures by *Longhi* and *Franc. Guardi*.

Room XI. Marble reliefs by *Sansovino*, the mangled remains of the plastic decoration of the Capp. del Rosario in SS. Giovanni e Paolo (p. 285); by the window to the left, bronze relief by *Bonazza* (1683); bronze sculptures and vessels, including two candelabra by *Al. Vittoria;* ornaments of the 17th cent., in agate and silver gilt, showing the arms of the Pisani-Grimani families; lectern from SS. Giovanni e Paolo, a Byzantine work.

Room XII. On the walls, glass and porcelain. In the middle, majolica from Urbino, Gubbio, Pesaro, and Faenza, including a series of *Plates painted with mythological and Biblical scenes (blue and yellow on a white ground), partly after Venetian woodcuts (ca. 1515); glass wedding-goblets from Murano (15th cent.). — Room XIII (to the right). Carvings in ivory and wood; cameos and gems. — Room XIV (left). MSS. with beautiful miniatures.

Room XV. Pictures of the early schools. Also, *Jac. Bellini* (?), Crucifixion; *M. Basaiti*, Madonna; six good portraits in the *Style of Giov. Bellini* and *Antonello da Messina*, the best that of a youth with a laurel wreath.

Room XVI. To the right, *Ercole de' Roberti*, Battle-scene; *Luigi Vivarini*, St. Anthony of Padua; **Giov. Bellini* (not Mantegna), Pietà (with forged monogram of Dürer); **Vitt. Carpaccio*, Two Venetian courtezans bleaching their hair (comp. p. 251); *Giov. Bellini*, Transfiguration (an early work), Crucifixion with the Virgin and St. John (an early work); *Unknown Master*, Portrait of Fernando Avalos (?), Viceroy of Sicily, husband of Vittoria Colonna, Michaelangelo's friend; *Cosimo Tura*, Pietà; *Ansuino da Forlì*, Portrait; *Giov. Bellini* (?), Christ mourned over by three angels (seriously damaged). Opposite: two lids, with bridal scenes (15th cent.); portraits of two doges, said to be Franc. Foscari and Giov. Mocenigo, in the style of the *Bellini*; *Ant. Vivarini*, Madonna, with saints. In the middle: *Ant. Rizzo* (?), Bronze bust, said to be Doge Andrea Loredan; early Renaissance marble-bust, inscribed 'Carolus Zenus'. — We now ascend to the —

Fourth Floor. — Rooms I-IV contain drawings, water-colours, engravings, and wood-cuts. In R. IV is a large bird's-eye view of Venice, printed from a wooden block carved by *Zuan Andrea* (1500), probably after a drawing by *Jacopo dei Barbari*: also the original wooden block itself. — To the left is the Raccolta Canoviana, with sketches and relics by *Canova*, and casts of his works.

To the S.W. of the Museo Civico is the church of **S. Giacomo dell' Orio** (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the right, *Buonconsiglio*, SS. Sebastian, Roch, and Lawrence (1511). The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the Baptist, under a richly decorated wooden vaulting of the Renaissance period. In the left aisle, opposite the pulpit: *Lorenzo Lotto*, Madonna (injured and badly lighted).

S. Simeone Piccolo, *Gli Scalzi*, and the station, see p. 279.

The direct route from the Rialto to the Frari leads past *S. Giovanni Elemosinario* (p. 290) through the Ruga di San Giovanni (Pl. F, 4), and crosses the *Campo S. Aponal* or *Apollinare*. Near the church of the same name is the *Pal. Albrizzi* (fine stucco-embellishments in the interior, by Al. Vittoria) and beyond it the Campo S. Polo (Pl. E, F, 4; on the neighbouring Rio di S. Polo is the *Pal. Corner-Mocenigo*, with a good façade by Sammicheli). — Passing between the church of *S. Polo* and its campanile (14th cent.), we cross the Rio S. Polo and proceed in a straight direction to the Rioterrà dei Nomboli. Here we turn to the left, and, where it bends, follow the narrow side-street to the right, finally crossing a canal and reaching the Campo San Tomà (Pl. E, 5), with the church of that name, a little to the N. of the steamboat-station (No. 6) mentioned at p. 244. In this square lies the old Scuola

DEI CALEGHERI ('Cobblers' Guild'), founded in the 15th cent. and the only building of the kind in Venice that has kept its exterior unaltered. Over the portal is a relief of St. Mark healing the cobbler Anianus by *Pietro Lombardo*, remarkable for its well-preserved colouring. — A few paces to the N.W. lies the former church of the Franciscans, or the —

****Frari** (*Santa Maria Gloriosa dei Frari*, Pl. E 5; comp. p. 248), a cruciform Gothic church, one of the largest and most beautiful at Venice, erected in 1330-1417 on the site of a building of 1250. Its vaulting is supported by twelve circular piers. It contains numerous monuments, sculptures, and pictures, and like SS. Giovanni e Paolo (p. 285) is the last resting-place of many eminent men. Over the portal is a statue of the Madonna (14th cent.). Beside the portal of the left transept is a *Relief of the Madonna and angels, by the brothers *Massegne* (about 1400).

Interior. RIGHT AISLE. Adjoining the 1st altar, the large monument of Titian (d. 1576), erected by Emp. Ferdinand I., completed by *Luigi* and *Pietro Zandomeneghi* in 1852. In the centre, above the dedication 'Titiano Ferdinandus I. 1852', between four columns, Titian sitting by a genius and uncovering the statue of Sais; by the columns are figures representing Sculpture, Architecture, Painting, and Wood Carving. On the back are reliefs of the three most celebrated pictures of Titian, the Assumption (p. 268), Death of St. Peter Martyr (p. 286), and Martyrdom of St. Lawrence (p. 283); above, left and right of the vaulting, Entombment and Visitation, his last and first pictures (comp. pp. 270, 269); above these, the lion of St. Mark. Below are two figures with tablets: 'Eques et comes Titianus sit. Carolus V. 1553', and 'Titiano monumentum erectum sit. Ferdinandus I. 1839'. — Over the 2nd altar: *Salviati*, Presentation of Mary in the Temple; adjacent, the monument of Almerico d'Este of Modena, a general of the Republic (d. 1660), with his statue; 3rd altar, *St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of Titian when in his 98th year.

RIGHT TRANSEPT. *Monument of Jacopo Marcello (d. 1484), a sarcophagus borne by three male figures, from the workshop of the *Lombardi*; altar-piece in four sections by *Bart. Vivarini* (1487). — On the right, near the door of the sacristy, the Gothic monument of Beato Pacifico (d. 1437), with a relief of the Baptism of Christ, probably by the Florentine *Master of the Pellegrini Chapel* (p. 214). Over the door of the sacristy, the monument of Adm. Benedetto Pesaro (d. 1503), by *L. Bregno* and *Ant. Minello*, with a figure of Mars (right) by *Baccio da Montelupo*. Near the door, on the left, wooden equestrian *Statue of the Roman prince Paolo Savello (d. 1405). — In the SACRISTY, opposite the door, a shrine with reliefs in marble of the 17th century. **Altar-piece in three sections, a Madonna and saints, by *Giov. Bellini* (1488), in a beautiful Renaissance *Frame: 'the gentlest and most elegant emanation of Bellini's art . . . . the Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion' (*C. & C.*).

CHOIR CHAPELS. *2nd Chapel on the right:* on the right, the monument of Duccio degli Alberti, on the left, that of an unknown warrior, both fine works of the 14th century. — *Choir:* (r.) Gothic mausoleum of the Doge Franc. Foscari (d. 1457) and (l.) Early Renaissance tomb of the *Doge Niccolò Tron (d. 1473), both by *Ant. Rizzo*. Titian's Assumption of the Virgin (p. 268) was at one time the altar-piece here. — *Chapels on the left:* 1st, altar-piece, Madonna and saints, by *Licinio Pordenone* (about 1530); 2nd, monument of Melchior Trevisano (d. 1500), the altar in coloured and gilded carved wood, by *Dentone*, in the centre, John the Baptist in wood, by *Donatello*; 3rd, altar-piece, St. Ambrose and saints, above, Coronation of the Virgin, by *Alvise Vivarini* and *Marco Basaiti*.

Left Transept. Altar-piece in 3 sections, St. Mark with four other saints, by *Bart. Vivarini* (1474).

Left Aisle. *Baptistery:* altar in marble, above, Madonna and four saints, in the style of the *Massegne* (about 1400); on the font, a statue of John the Baptist, by *Sansovino;* above, five more saints in the style of the *Massegne.* Farther on: Tomb of Bishop Jac. Pesaro (d. 1547).

**Altar-piece, Madonna of the Pesaro family, by *Titian* (1526).

More elaborate and studied, and in every sense grandiose, the 'Madonna di Casa Pesaro' reveals more surely than the 'Annunciation' (Scuola di S. Rocco, p. 295) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the homely and devotional with palatial architecture — the most splendid and solemn union of the laws of composition and colour with magic light and shade. . . . Far away from those humble conceptions of place which mark the saintly pictures of earlier times, the Pesari kneel in the portico of a temple, the pillars of which soar to the sky in proportions hitherto unseen. . . . The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling 'Baffo' (Jacopo Pesaro, Bishop of Paphos), her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful glee from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left front of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Baffo, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolizes the victory of the Pesari. Below, to the right, are Benedetto Pesaro and the members of his family *(C. & C.).*

Monument of Doge Giov. Pesaro (d. 1659), of a rich architectural character, occupying the entire wall, with figures of negroes as bearers, by *Melchior Barthel* and *Longhena.* Mausoleum of Canova (d. 1822), '*principi sculptorum aetatis suae*', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupils *Martini*, *Ferrari*, *Fabris*, and others (comp. p. 242). — By the entrance-wall, to the right of the principal portal, the sarcophagus of Pietro Bernardo (d. 1538), by *Al. Leopardi:* 'nothing can be more detestable or mindless in general design, or more beautiful in execution' *(Ruskin).* Adjacent, to the right (above), the unpretentious monument of Simone Dandolo (d. 1360), by the *Massegne* (1396).

In the Nave a high screen of marble, covered with two series of reliefs, separates the choir-seats from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style.

The adjacent monastery contains the *Archives* of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 883. They are deposited in 298 different apartments (adm. on week-days, 10-2). — In this neighbourhood is the Scuola di S. Giovanni Evangelista (Pl. E, 4), founded in the 14th cent., and still the *Scuola* of the stone-masons. One side of the handsome old vestibule in the style of the *Lombardi* (1481) is still preserved.

Beyond the Archives is the church of **S. Rocco** (Pl. D, E, 5), built in 1490 and restored in 1725, with a façade of 1771. Like the adjacent Scuola di S. Rocco, which we visit in connection with it, it contains numerous pictures by *Tintoretto.* (These are all described by Mr. Ruskin in the 'Venetian Index' of 'Stones of Venice'.)

1st altar on the right: *Sebast. Ricci*, St. Francis of Paola raising a dead child. On the right, the Annunciation, beyond it, the Pool of Bethesda,

and above the latter, St. Rochus in the wilderness, all by *Tintoretto*. Chapel to the right of the choir: *Titian*, Christ dragged to Golgotha, ascribed by Vasari to *Giorgione;* in the lunette, *Andrea Schiavone*, God the Father. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Capture of St. Rochus, below, Angel appearing to the saints in prison, all by *Tintoretto*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Fumiani*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Christopher and St. Martin; 1st altar on the left, *Seb. Ricci*, St. Helena.

In the alley to the left of the church is the entrance to the ***Scuola di S. Rocco** (Pl. D, E, 4), begun in 1517, and containing the council-halls of the brotherhood. It possesses a magnificent façade, and a handsome old staircase and halls. The walls of the latter are adorned by *Jac. Tintoretto* (1550-78), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm. p. 248; good light necessary). Hand-catalogues of the pictures are provided.

Lower Hall, on the left wall, opposite the entrance: 1. Annunciation, 2. Adoration of the Kings, 3. Flight into Egypt, with attractive landscape, 4. Slaughter of the Innocents, 5. Mary Magdalen, in a landscape under evening-light. On the altar, *Girol. Campagna*, Statue of St. Rochus. Right wall: 6. Landscape with St. Mary of Egypt; 7. between the staircases, Circumcision of Christ; 8. Assumption of the Virgin. — On the right side of the staircase over the first landing is an *Annunciation by *Titian*, painted in 1525 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. The frescoes on the walls of the upper staircase, referring to the plague, are by *Zanchi* (1666; on the right) and *Negri* (1673; on the left).

At the top, on the right, is a small room containing an Ecce Homo, an early work by *Titian*. — In the Large Hall, above the door of the room just named, 1. Raising of Lazarus; farther to the left, 2. Christ feeding the multitude. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Girol. Campagna*. On the left wall: 3. The Last Supper, 4. Gethsemane, 5. Resurrection of Christ, 6. Baptism, and 7. Birth of Christ. On the opposite wall: 8. Temptation of Christ (below, a portrait of Tintoretto), 9. Pool of Bethesda, 10. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna, and single figures of Prophets. Handsome wall-panelling, with figures carved in wood, by *Pianta*. The altar-reliefs of scenes from the life of St. Roch are by *Giov. Marchiori* (1720). Fine marble pavement with inlaid work, restored by *Dorigo* in 1885-90 from designs by *Sarcardo*. — The large door leads into the Sala dell' Albergo, containing *Tintoretto's* masterpiece, a large *Crucifixion of 1565. Opposite, Bearing of the Cross, Mocking of Christ, and Christ before Pilate. On the ceiling, St. Rochus in presence of God.

The low gateway adjoining the Scuola leads to the ancient church of **S. Pantaleone** (Pl. D, 5), rebuilt in 1668-75. It is adorned with a huge ceiling-painting by *Fumiani*, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). The chapel to the left of the high-altar (generally closed) contains (on the right) a Coronation of the Virgin by *Giovanni* and *Antonio da Murano* (covered by a curtain), painted in 1444; also an Entombment in high relief, of the same date.

Crossing the Rio di Cà Foscari, and traversing the long *Campo Santa Margherita* (Pl. D, 5, 6), we reach the church of —

Santa Maria del Carmine (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, **Cima da Conegliano*, Adoration of the Shepherds and saints; 4th altar on the right, *Tintoretto*, Circumcision, a youthful work; 2nd altar on the left, *Lorenzo Lotto*, St. Nicholas with three angels and two other saints on clouds, painted in 1529, and showing solidity of handling and a true sense of beauty; by the 5th altar on the left, Pietà, an admirable bronze relief by *Verrocchio*, of Florence.

To the left of the egress of the church are the cloisters of the former monastery of the Carmini, with a bas-relief of the Virgin beside the entrance, by Arduino, 1340. — On the right is the *Scuola dei Carmini*, of the 17th cent., with five ceiling-paintings by Tiepolo.

We may now proceed to S. Sebastiano, crossing the Rio di S. Barnaba, to the S., and then taking the first cross-street (Calle Lunga) to the right.

***S. Sebastiano** (Pl. C, 6), erected in 1506-18, and well restored in 1867 et seq., contains excellent works by *Paolo Veronese*, and his tomb. The nearest steamboat-stations are the Fondamenta delle Zattere and the Cotonificio (p. 245). The best light is between noon and 2 p.m. (comp. p. 248).

On the Right: 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, Madonna with saints, a small picture by *Paolo Veronese;* 3rd, Madonna with St. John, a group in marble by *Tommaso Lombardo*, 1547; 4th, Christ on the Cross, and the Maries, by *P. Veronese:* *Monument of Bishop Livio Podocataro (d. 1555), by *Jac. Sansovino*. — Choir. *Altar-piece, Madonna in glory and four saints, on the wall to the right, Martyrdom of St. Sebastian, to the left, *Martyrdom of SS. Mark and Marcellinus (restored), all three by *P. Veronese* (1565). — Organ, on the outside of the folding doors, the Purification of Mary, on the inside, the Pool of Bethesda, both by *P. Veronese*. To the right, the bust of the master (d. 1588), with the inscription below it: '*Paulo Caliario Veronensi pictori, naturae aemulo, artis miraculo, superstiti fatis, fama victuro.*' In front, his tomb. — *Sacristy. Ceiling-paintings by *Veronese* (1555), Coronation of the Virgin, with figures of the four Evangelists. On the walls, Biblical scenes by *Bonifazio*. — Farther on in the church, in the next chapel on the right: 1st altar, *Bust of the Procurator Marcantonio Grimani (d. 1565), by *Vittoria;* 2nd altar, Baptism of Christ, by *Paolo Veronese* (restored). Beautiful ceiling paintings representing the history of Esther, also by *Paolo*, aided by his brother *Benedetto Caliari*.

A little to the W. is the *Campo di Marte*, or former drilling-ground (Pl. B, 5), a large grassy island surrounded with trees. Adjacent are a large cotton-factory ('cotonificio') and the new harbour-structures at the *Stazione Marittima* (p. 252; steamer, see p. 245).

We may return from S. Sebastiano by the Fondamenta delle Zattere (Pl. D, E, 7), skirting the Giudecca Canal (p. 300) and affording a pretty view of the *Redentore* (p. 300; steamboat-station, p. 245). On this quay lie the *Pal. Giustiniani-Recanati* (No. 1402), with a number of antique works in marble, including a fine Attic funeral relief, and the church of **I Gesuati** or *Madonna del Rosario* (Pl. E, 7), built in the 18th century. The ceiling of the church is

adorned with fine frescoes by *Tiepolo*, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a Crucifixion, by *Jac. Tintoretto*, and by the 1st altar to the right is a Madonna, with St. Clara and two Dominican nuns, by *Tiepolo*. — The broad street to the right of the church leads to (3 min.) the Academy (p. 266). Close by are two steamer-stations, one for the Piazzetta and one for the Giudecca (see p. 245).

The church of **S. Trovaso** (Pl. E, 6), containing pictures by *Palma Vecchio* and *Tintoretto*, stands on the border-line between the 'Nicolotti' and the 'Castellani', the two factions into which the Venetians are divided (see *H. F. Brown's* 'Life on the Lagoons'). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

g. From the Piazza of St. Mark on foot to the Academy and S. Maria della Salute. S. Giorgio Maggiore. Giudecca.

The passage in the S.W. corner of the Piazza of St. Mark leads to the Calle S. Moisè, with its numerous shops. To the right is the *Frezzeria* (p. 246), another busy street. To the left is the church of **S. Moisè** (Pl. G, 6), with an over-decorated façade of 1668, 'notable', says Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. *John Law* (1671-1729), originator of the 'South Sea Bubble', is buried in this church. Beyond it we cross the bridge and proceed straight on along the Via Ventidue Marzo.

The second side-street to the right, the Calle delle Veste, leads to the Campo S. Fantino, in which are situated the *Teatro Fenice* (Pl. F, 6), the *Ateneo Veneto* (reading-room, see p. 246), and the church of S. Fantino, built in the early-Renaissance style after 1500, with a fine choir by *Jac. Sansovino* (1533) and a Madonna of the school of *Giov. Bellini*.

The Via Ventidue Marzo crosses a second bridge and leads to the church of **Santa Maria Zobenigo** (Pl. F, 6), erected in 1680 by the Barbaro family (*'barbaro monumento del decadimento dell' arte'*, as it has been called). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. The interior of the church contains nothing worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger Campo Francesco Morosini (Pl. E, F, 6), which has been embellished since 1882 with a marble statue of *Niccolò Tommaseo*, philosopher and teacher (d. 1874), by Franc. Barzaghi, of Milan. The *Pal. Morosini* (left) contained a collection of arms and pictures, part of which was sold in 1894; and the church of S. Vitale (Pl. E, F, 6), also on the left, contains (behind the high-altar) a painting, by **Carpaccio*, of St. Vitalis on horseback surrounded by four saints, above, four other saints and the Madonna (1514).

***Santo Stefano** (Pl. F, 5, 6), on the right, a Gothic church of the 14th cent., with an elegant façade in brick and good window-mouldings in terracotta, has a peculiarly constructed vaulting of wood, which, along with the wide intervals of the slender columns, imparts a very pleasing appearance to the interior and recalls S. Fermo at Verona (p. 216).

Entrance Wall, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent.; adjacent, (l.) the ?Tomb of the physician Jacopo Suriano (d. 1511). On the Pavement of the nave is the large tombstone of the Doge Francesco Morosini 'Peloponnesiaci' (d. 1694), with the cap and baton of office in bronze. — Adjacent to the Sacristy, in the right aisle, a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy, on the right wall, *Boccaccino* (?), Madonna and saints; beside the altar, two saints on a gilded background by *Bart. Vivarini*, and small marble statues of St. Anthony and a bishop by *Pietro Lombardo*. — Choir. On the lateral walls, statues of the twelve Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the Church. Behind the high-altar are choir-stalls of the 15th cent., carved and inlaid. — 3rd altar (l.), statues of St. Jerome and St. Paul by *Pietro Lombardo*.

Adjoining the church on the left is a handsome **Monastery Court*, restored in 1532, and once adorned with frescoes by *Pordenone* (badly restored). — Crossing the court, we reach the *Campo S. Angelo* (Pl. F, 5), with a monument of Paleocapa, the minister (d. 1869), and to the left the *Pal. Grimani* (p. 285). — Farther to the N.E., near the *Teatro Rossini*, is the Piazza Manin (Pl. F, G, 5), adorned with a *Monument of Manin* in bronze, by Borrò. On the *Cassa di Risparmio* (Savings Bank) is a marble tablet commemorating the fact that the famous *Aldine Press* once occupied this site. [The tablet on another house in the parish of S. Agostino, associating it also with Aldus, is probably wrong; comp. 'The Venetian Printing Press', by *H. F. Brown*.] We then traverse the Calle della Vida and, taking the first side-street to the right, reach the Palazzo Contarini dal Bovolo, now belonging to the Congregazione di Carità. The courtyard (*Corte del Maltese*, entered from the Calle delle Locande) contains the **Scala Minelli* or *Scala a Chiocciola* (15th cent.), a curious spiral staircase of Istrian marble.

The *Hôtel Victoria* (p. 242) bears a tablet recording that it was the Venetian home of Goethe.

We now retrace our steps and cross the Campo Morosini to the S.W. to the Campo S. Vitale, then cross the Grand Canal by the iron bridge (p. 274) to the *Campo della Carità* (p. 274) and the *Academy* (p. 266).

We now proceed towards the E., crossing several bridges, to —

***Santa Maria della Salute** (Pl. F, 6; comp. p. 248; side-entrance to the left), a spacious dome-covered church, at the E. extremity of the Canal Grande, erected in 1631-82 by *Longhena*, in commemoration of the plague in 1630. 'Considering the age in which it was erected, it is singularly pure', though 'externally it is open to the criticism of being rather too overloaded with decoration' (*Fergusson*). The interior is very handsome.

Chapels on the Right: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano;* in the last Chapel on the Left: Descent of the Holy Ghost, by *Titian*, much darkened by age (1543). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at Pola in Istria. On the floor near the high-altar, a large candelabrum in bronze by *Andrea d'Alessandro da Brescia* (1570), of admirable workmanship; over the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Justus le Court.* On the ceiling at the back of the altar, eight Medallions with portraits of the evangelists and fathers of the church by *Titian;* the large pictures by *Salviati.* — Outer Sacristy: Pietà, a relief of the 15th cent., by *Dentone* (?); kneeling statue of Doge Agostino Barbarigo (15th cent.). — Sacristy: end-wall, to the right, SS. Rochus, Jerome, and Sebastian by *Girolamo da Treviso* (?), between two Madonnas in the manner of *Sassoferrato;* on the window-wall: *Marco Basaiti*, St. Sebastian; *Tintoretto*, Marriage of Cana. Over the altar: **Titian*, St. Mark and four other saints (1512; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; adjacent, to the left, Madonna and saints, by *Cristoforo da Parma*, 1495. *Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*, painted about 1543 under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 273) is the **Seminario Patriarcale** (Pl. G, 6), containing a few sculptures and the *Galleria Manfredini*, a small collection of pictures (adm., see p. 248).

The **Sculpture Collection** occupies the groundfloor (on the N. side of the court). On the entrance-wall of the Oratory is the tomb of Jac. Sansovino, formerly in S. Geminiano (p. 254), surmounted by a terracotta bust of the painter by *Vittoria.* At the altar are 15th cent. statues of SS. Benedict, Zacharias, and John the Baptist. On the altar of the adjoining Sacristy is a relief of the Adoration of the Child (about 1500), with high-reliefs of St. Catharine (l.) and St. Cecilia (r.), by *Tullio Lombardo.* In the corner, a gilded statue of St. Michael.

The **Picture Collection** is on the first floor. Opposite the entrance, *Giorgione*, Apollo and Daphne (genuine, but retouched); to the left, *Beccafumi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; opposite the windows, after *Leon. da Vinci*, Madonna with a saint and an angel; below, *Filippino Lippi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right); *F. van Mieris*, Man eating oysters.

We may now return across the Grand Canal (traghetto, comp. p. 244) or proceed to the S.W. to the church of **Santo Spirito** (Pl. F, 7), which contains a fine painting of Christ between SS. Erasmus and Secundus, by *Buonconsiglio* (over the side-portal, to the right). — A little to the N.W. is the Fondamenta delle Zattere with the church of the *Gesuati* (see p. 296).

Opposite the Piazzetta to the S., and S.E. of the Dogana di Mare (about 1/4 M. from both these points), is the small island of *S. Giorgio Maggiore* (Pl. H, I, 7; ferry, p. 244), with —

***S. Giorgio Maggiore,** a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade was finished by *Scamozzi* in 1575.

The *Interior (when closed, ring the bell) is very beautiful, and has not been spoiled by decorations of a later date. Over the door, a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. Over the 1st altar to the right, Nativity, by *Jac. Bassano;* 2nd, Crucifix in wood, by *Michelozzo;* 3rd, Martyrdom of SS. Cos-

mas and Damianus; 4th (in the transept), Coronation of the Virgin, the two last by *Tintoretto* and both, like his other works in this church, 'daubs redounding to the painter's everlasting shame' (Burckhardt); 5th altar, Adoration of the Madonna, by *Rizzi*. — Choir. In front, two brass candelabra, by *Niccoletto Roccatagliata* (1596); (r.) Last Supper, (l.) Gathering the Manna, both by *Tintoretto;* on the high-altar, a group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them, two angels. The reliefs on the 48 *Choir Stalls represent scenes from the life of St. Benedict, and were executed, according to the inscription, by a Flemish artist, *Alberto de Brule* (1598). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the Doge Morosini, whose monument is above the adjacent door (1588). — Left Transept: Martyrdom of St. Stephen, also by *Tintoretto*. — At the 2nd altar to the left: Virgin and Child, over lifesize, by *Girol. Campagna;* last altar, Martyrdom of St. Lucia, by *Leandro Bassano;* monument of the Doge Marc Antonio Memmo (d. 1615).

An easy ascent on 32 inclined planes leads from the choir to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands perhaps the best *View of the city and the Lagune.

The adjoining island of *Giudecca* (steamboat, see p. 245; returning in about half-an-hour on the way back) is separated from the mainland by the *Giudecca Canal*, which is 1 M. long and nearly $^1/_4$ M. wide at its widest part.

On this island stands the Franciscan church of the —

***Redentore** (*St. Saviour's;* Pl. F, 8), erected in 1576 by *Palladio*, a much vaunted edifice, chiefly interesting in the interior. The employment of only one order of columns on the façade should be noticed by the historical student of architecture.

On the Right: 1st Chapel, Nativity, by *Francesco Bassano;* 2nd, Baptism, *Carletto Caliari;* 3rd, Scourging, *Tintoretto*. On the Left: 3rd Chapel, Descent from the Cross, *Palma Giovane;* 2nd, Resurrection, *F. Bassano;* 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, at the back, a Descent from the Cross, reliefs in marble by *Mazza da Bologna;* above, Christ on the Cross, with SS. Mark and Francis, fine bronze figures by *Campagna*. — The Sacristy contains three Madonnas of the school of *Giovanni Bellini*. Also a Baptism of Christ in the style of *P. Veronese*.

On the *Festa del Redentore* (third Sun. in July) a bridge-of-boats is formed across the Giudecca to this church and a water-festival is held all night long.

Visitors who have not yet seen the church of *S. Sebastiano* (p. 296) may here take the above-mentioned steamboat to the Fondamenta delle Zattere.

Nothing will convey to the traveller a better idea of the situation of Venice with its islands than a visit to the **Lido**, which is specially animated during the bathing-season. Steamboat, see p. 245; the last steamboat leaves the Lido in winter a little before sunset (previous enquiries advisable). A gondola takes at least $^1/_2$ hr. (two gondoliers desirable or, in wind, necessary). From *S. Maria Elisabetta*, the landing-place (café-restaurant, see p. 245), a tramway runs to the Bathing Establishment.

The N. end of the Lido (also connected with Venice by steamer; line No. 4, p. 245) is defended by the *Forte S. Nicolò* and (to the W., beyond

a small arm of the sea) the *Forte S. Andrea di Lido*, erected in 1544 by Sammicheli, as architect of the Republic. Within the fort of S. Niccolò is the *Old Protestant Cemetery*, with the grave of *Sir Francis Vincent*, last British ambassador but one to the Republic of Venice, and nearer the Baths is the Jewish burial-ground.

Interesting Excursion to Murano, an island about $1^1/_2$ M. to the N. of Venice. A steamer plies to the Campo Santo and Murano every $^1/_2$ hr., starting from the Fondamenta Nuove (Pl. G, 2; fare 10 c.). Halfway we pass, on the right, the *Cemetery Island (Campo Santo)*, with the early Renaissance church of *S. Michele*, built by Moro Lombardo in 1466. To the left of the vestibule is the tasteful little Cappella Emiliana, erected by Gugl. Bergamasco in 1530, with three admirable reliefs in the style of Andrea Sansovino, and in the vestibule Fra Paolo Sarpi's Tomb (see Robertson's 'Fra Paolo Sarpi'). On the vault of the Papadopoli family is a beautiful marble Angel of the resurrection, by L. Ferrari (d. 1894). *G. P. R. James* (d. 1860), the novelist, *Eugene Schuyler* (d. 1890), and *Rawdon Brown* are buried in the Protestant Cemetery.

Murano, a small island with 3600 inhab., has been, since the 14th cent., the seat of the *Venetian Glass Industry*, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, minted its own coins, and managed its own affairs. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank. Murano contains many interesting treasures of art in its churches, dating from its most prosperous period.

From the landing-place of the steamboat we proceed in a straight direction and soon reach S. Pietro Martire, a simple and spacious basilica of 1509. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by *Giov. Bellini* (1488; much injured and retouched); near the door of the sacristy, to the left, an Assumption of the *School of Giov. Bellini;* at the high-altar, a Descent from the Cross, by *Salviati.* — We now cross the main canal by the Ponte Vivarini and follow its bank to the right, passing the Museum (p. 302), to the Fondamenta Cavour. Here stands the Cathedral of S. Donato, a building of very ancient origin, said to have been completed about 970, with a fine choir of the 12th century.

The Interior, restored since 1858, is in the form of a basilica with nave and aisles, with transept resting on piers. The open roof is borne by columns of Greek marble. An inscription on a marble slab inserted in the mosaic pavement, which resembles that of St. Mark's, bears the date 1111. In the left aisle, over the door, Madonna with saints and angels, by *Lorenzo Sebastiani* (1484); to the left, coloured relief in wood of St. Donatus (1310); in the more elevated chapel on the left there are early mediæval ornamental reliefs, and a Roman tombstone of the family Acilia, formerly used as a font. In the apse, a Byzantine mosaic of the interceding Madonna, on a gold ground; below it, frescoes of the 15th century.

The *Museo Civico* in the Municipio presents an interesting exhibition of the products of the celebrated glass-industry (adm. ½ fr.).

The Venetian Glass Industry, of very ancient origin, was first established by Byzantine glass-workers. The first glass-foundries were within Venice itself. After 1289, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke; and Murano, where a furnace is related to have been in operation in 1255, ultimately became the sole seat of the manufacture, which attained its zenith in the 15-16th centuries. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass-industry declined so much that many of its old art-secrets were lost, and have only been rediscovered within the last 30 or 40 years (by Signors A. Salviati and Lor. Radi). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly-decorated vessels, some coloured and others plain, which assume the most fantastic shapes. These were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here; and the mosaic-painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 246. Gondoliers usually receive a fee for each party they bring to the factories. Admission to the larger factories sometimes requires a permesso, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

An Excursion to Burano and Torcello, situated on two islands about 6 M. to the N.E. of Venice, is interesting to students of art. The steamer to Cavazuccherina, starting from the Fondamenta Nuove (Pl. H, 3), touches four times daily at Burano (fares 60, 35 c.) and once at Torcello (80, 45 c.), which may also be reached from Burano in 10 min. by gondola. During summer an excursion-steamer, starting from the Riva degli Schiavoni at 1 p.m. on Tues., Thurs., & Sat., plies to both islands (return-fare 2 fr.), allowing ample time to visit the objects of interest. — At *Burano* (Leone Coronato, déj. 2 fr.; Trattoria Tre Stelle), a fishing-town with 4500 inhab., the excursionists are taken to see the interesting lace-factories, which employ about 300 girls. The steamer then goes on to —

Torcello, the ancient *Altinum*(?), which now belongs to Burano and consists of a few small houses and two well-preserved churches. The *Cathedral of S. Maria, erected in the 7th cent. and rebuilt in 864 and (partly) 1008, is a basilica in the early-Christian style, supported by columns. On the W. wall of the interior is a large *Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. At the reading-desk and on the pulpit-steps are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna (restored in 1890), rising in steps and commanded by the lofty episcopal throne in the centre. Above, a Madonna and the Apostles in Byzantine mosaic. Similar mosaics of Christ and the Apostles, etc., in the right apse. Below is an ancient Crypt with a font. — The ruins of an octagonal Baptistery of 1008 adjoin the cathedral. — The top of the Campanile commands an admirable view of the lagoons and the sea. — S. Fosca, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is of interest for architects. On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars). — The antiquities discovered in Torcello have been collected in two small *Museums*.

S. Lázzaro, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S.E. of Venice, contains a considerable Oriental library, and a printing-office (shown by a monk; fee to the door-keeper). Byron studied Armenian here in 1816. On the way to S. Lazzaro we pass the island *S. Servolo* with the provincial lunatic asylum. S. Lazzaro

A
B
C
D
E
1
2
3
4
Strada Esterna di Circonvallazione
Via delle Mura
Via Pancera
Via Cornarotta
Via Dotti
Via Roma
Via Manin
Via Calmaggiore
Via Cavour
Via Riccati
Via Canova
Via Castelnuovo
Via Vittorio Emanuele
Via Pescheria
Via Pelliparo
Via Fratta
Via Umberto I
Via Barberia
Via Inferiore
Via Fiume
Via Terraglio
Via Cagnani
Via Pola
Via Cadorna
Via Carlo Alberto
Via Matteotti
Via Roggia
Via Vecchia
Via Cal Nuova
Via Cal Vecchia
Via Cal Longa
Via Cal Larga
Via Cal Corta
Via Cal Stretta
Via Cal Dritta
Via Cal Storta
Via Cal Alta
Via Cal Bassa
Via Cal Media
Via Cal Piccola
Via Cal Grande
Via Cal Nuovissima
Via Cal Vecchissima
Via Cal Longissima
Via Cal Cortissima
Via Cal Strettissima
Via Cal Drittissima
Via Cal Stortissima
Via Cal Altissima
Via Cal Bassissima
Via Cal Mediissima
Via Cal Piccolissima
Via Cal Grandissima

is more easily visited from the Lido (gondola with one rower there and back 1½ fr., bargaining necessary; advisable only when the tide is coming in).

A Trip to Chioggia (18½ M.; 2¼ hrs.) may be recommended in clear weather and favourable conditions of light. Steamers of the *Società di Navigazione Lagunare* start 3 or 4 times daily (according to the season) from the Ponte della Paglia (return-fares 1 or ½ fr.). The steamers of the *Navigazione di San Marco*, lighted by electricity, start from the Victor Emmanuel Monument (fares 75, 30 c.; no return-tickets). — The steamer passes the islands of *S. Servolo* and *S. Lazzaro* (p. 302) and touches at (5 M.) *Malamocco*, whence we may walk back along the shore to (1¼ hr.) the Lido (p. 300). At (7½ M.) *Alberoni* we approach the *Channel of Malamocco* (p. 253), which is defended by two forts, and farther on we skirt the inner side of the narrow *Littorale di Pellestrina*. 10½ M. *S. Pietro in Volta*. Beyond (11½ M.) *Pellestrina* (Stabilimento Balneare Maddalena, with good sea baths) the *Murazzi* (comp. p. 253) lie to the left. A little farther on we obtain a view, to the left, of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia. — 18½ M. Chioggia (*Alb. della Luna*, R. from 1½, pens. 5-6 fr.; *Ristorante Croce di Malta; Trattoria alla Nazione Italiana*), an ancient town at the end of the lagoons, with 20,400 inhab., mostly employed in the fisheries, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 249). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts; but the quaint costume of the women is now to be seen only on a few feast-days. None of the churches are worthy of note. — Opposite Chioggia, reached by boat in 10 min. (*traghetto*, a few centimes), is the small village of *Sottomarina*, also protected from the sea by murazzi. — Railway to *Rovigo*, see p. 335.

43. From Venice to Trieste.

a. Viâ Treviso and Udine.

140 M. Railway in 6-10 hrs. (fares 27 fr. 25, 20 fr. 5 c., 14 fr.; express fares about 20 per cent more). The Italian custom-house examination takes place at *Udine*, the Austrian at *Gorizia*. — For the Steamer Lines to *Trieste*, see p. 245.

From Venice to (5½ M.) *Mestre*, see p. 231. The Trieste line diverges here to the N. from that to Padua. 12 M. *Mogliano Veneto*.

18½ M. **Treviso.** — *Stella d'Oro (Pl. a; D, 3), Via Vittorio Emanuele, R., L., & A. 2½ fr., with good trattoria; Roma (Pl. b; C, 3), in the same street, well spoken of; Cerva (Pl. c; D, 3), R., L., & A. 2½ fr., these two simpler. — *Caffè Roma*, Piazza de' Signori; *Rail. Restaurant*.

Treviso (33 ft.), with 18,300 inhab., the capital of the province of its own name and the see of a bishop, lies on the small river *Sile*, at its confluence with the *Botteniga*. Under the name of *Tarvisium* it was a place of some importance in the Roman era, and from 1339 onwards it belonged to Venice. It was the birthplace of three distinguished Venetian painters, *Lorenzo Lotto*, *Rocco Marconi*, and *Paris Bordone*. Some of the narrow streets are flanked with arcades, and the façades of many houses show traces of ancient frescoes. The city-walls, bordered by the Sile and several canals, were constructed by *Fra Giocondo* (p. 209) at the end of the 15th cent. and form the earliest examples of fortifications with bastions.

Leaving the *Railway Station* (Pl. D, 4), we cross the Sile bridge and reach the Via Vittorio Emanuele (Pl. C, D, 3), with the *Theatre*.

— Hence we pass to the N., through the Via Venti Settembre, to the picturesque Piazza dei Signori (Pl. D, 2), surrounded by the *City Hall*, the *Palazzo Provinziale* (Prefecture; recently restored), and other buildings. To the E. is the Piazza dell' Indipendenza, with a monument to Victor Emmanuel II. and an Italia by *Borrò* (1875), commemorating the throwing off of the Austrian yoke. — The *Monte di Pietà* (Pl. D, 2) contains a painting of the Dead Christ supported by angels, formerly ascribed to *Giorgione* (fee 50 c.).

From the N.W. corner of the Piazza dei Signori the Via Calmaggiore leads to the Cathedral of S. Pietro (Pl. C, 2), begun in the Renaissance style by *Pietro Lombardo* about 1500, but left unfinished. It has five domes, one behind another.

Interior. By the 2nd altar to the right, Adoration of the Shepherds, by *Paris Bordone*. Above the 3rd altar on the left, SS. Justina, John the Baptist, and Catharine, with donor, by *Fr. Bissolo*. — The elegant Cappella del Sagramento, to the left of the choir, is ascribed to *Tullio Lombardo*. — In the choir are four large frescoes by *Seitz* (1880-83); to the left is the tomb of Bishop Zanetti, by *Tullio Lombardo*. — The Cappella Malchiostro, the large chapel to the right of the choir, contains an *Annunciation by *Titian* (about 1520), a coloured terracotta bust of the founder, Boccardo Malchiostro (1519), and *Frescoes by *Pordenone* and *Pomponio Amalteo* (1519-20): on the walls, Adoration of the Kings, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's Sistine frescoes). In the ante-chapel are figures of Christ, by *Ant. Lombardo*, and St. Sebastian, by *Riccio;* on the left wall, a Madonna by *Girol. da Treviso* (1487). — The sacristy contains a painting of a procession in the Piazza del Duomo, by *Francesco de' Dominicis*, a pupil of Paris Bordone.

In the Borgo Cavour are the *Library*, which is rich in old MSS., and the small Galleria Comunale, containing a few good pictures of the Venetian school.

Room I. No. 20. *Lor. Lotto*, A Dominican (1526); 21. *Franc. Guardi*, San Giorgio Maggiore at Venice; 58. *Jac. Tintoretto*. Senator Bart. Cappello. — Room II. Modern works. — Room III. No. 48. *Giov. Bellini*, Madonna (studio-piece; retouched); 44. *P. Bordone* (not *Palma Vecchio*), Holy Family.

The Gothic Dominican church of S. Niccolò, a large church with a curious wooden roof (comp. S. Stefano, p. 298; restored), contains the *Tomb of Senator Onigo (in the choir, to the left), by the *Lombardi*, with a painted background erroneously attributed to *Giov. Bellini*. The high-altar-piece is a *Madonna enthroned, by *Fra' Marco Pensaben* and *Savoldo*. In the side-chapel to the right, Christ and the doubting Thomas, with six portraits of donors below, a youthful work of *Sebastiano del Piombo* (about 1505). In this chapel, and on several of the piers in the nave are ancient frescoes. — The church of *Santa Maria Maddalena* contains pictures by P. Veronese. In *Santa Maria Maggiore* (Pl. F, 2) are remains of the tomb of the Venetian condottiere, Mercurio Bua, by Bambaja (p. 110). — The *Villa Manfrini* possesses extensive gardens.

From Treviso to Belluno, 54 M., railway in 3-3¼ hrs. (fares 9 fr. 75, 6 fr. 85, 4 fr. 40 c.). The intermediate stations are unimportant. 12½ M. *Montebelluna* is the junction of a branch-line to

Castelfranco and Camposampiero (p. 241). — 17½ M. *Cornuda* (Alb. alla Posta, well spoken of) lies 2 M. to the N.E. of Masèr (p. 240), the first village on the highroad to Bassano (p. 241). By proceeding for 10 min. along the road from Cornuda to Feltre, and then ascending the hill, beside a shrine, for ½ hr., we reach the **Madonna della Rocca*, from which there is a splendid view. — 34 M. *Feltre* (853 ft.; Albergo Belvedere), a town of 3700 inhab. on the *Colmeda*, from which Marshal Clarke took his title of Duc de Feltre.

54 M. **Belluno** (1260 ft.; *Gran Albergo delle Alpi*, R. & L. 3, B. 1¼, pens., incl. wine, 7-12 fr.; *Cappello; Rail. Restaurant*), the see of a bishop and capital of a province, with 5200 inhab., is situated on a hill between the *Ardo* and the *Piave*, which here unite. The *Bellunum* of the Romans and afterwards owned by the Carrara (1359 et seq.) and Milan (1388-1404), it subsequently passed under the sway of Venice and presents all the features of a Venetian town. The *Cathedral*, erected in the 16th cent. from the designs of Tullio Lombardo, was overthrown by an earthquake in 1873, but has been restored. The façade is unfinished. It contains several good altar-pieces by Andrea Schiavone, Jac. Bassano, Palma Giovane, and others. The campanile (217 ft. high), built by Fil. Juvara in 1732, commands a beautiful prospect. In the Piazza del Duomo stand also the *Palazzo dei Rettori* (now the Prefecture), a fine Renaissance building of 1491, in the style of the Lombardi; the modern Gothic *Municipio* (1838), adorned with colossal busts of Victor Emmanuel II. and Garibaldi by Bortotti (1893); and the *Museo Civico*, with a collection of paintings, bronzes, coins, objects of natural history, etc. An antique sarcophagus adorns the small piazza in front of the church of *Santo Stefano* (1480-86). The triumphal arch outside the gate was erected in 1815. Marshal Victor (d. 1841) assumed the title of Duc de Belluno. — About 4 M. to the E. (omn. twice daily) is the hydropathic of *Vena d'Oro* (ca. 1650 ft.; open 1st June to 15th Oct.). [In the valley of the Piave, about 22 M. above Belluno, and reached thence viâ *Longarone* (Posta) and *Perarolo* (Corona d'Italia), lies *Pieve di Cadore* (Progresso; Angelo; Sole), the birth-place of Titian (b. 1477), of whom a statue was erected here in 1880 (by Dal Zotto). The school-house contains a few antiquities.]

Railway from Treviso to *Castelfranco*, *Cittadella*, *Vicenza*, *Padua*, and *Bassano*, see pp. 241, 240. — A branch-line also runs from Treviso to (22 M.; 1¼ hr.) *Motta di Livenza*.

Beyond (27½ M.) *Spresiano* the train crosses the *Piave* and approaches the Venetian Alps, which it skirts as far as Sacile. The lofty Friulian Mts. continue in sight as far as Monfalcone (p. 309). The *Piave* is crossed. — 31 M. *Susegana*. The village, the church of which contains a good altar-piece by Pordenone, lies 1½ M. to the W., on the road from Treviso to Conegliano. It is commanded

by the castle of *S. Salvadore*, belonging to Count Colalto and adorned with frescoes by Pordenone.

35½ M. **Conegliano** *(Alb. e Tratt. all' Europa)*, birthplace of the celebrated painter *Cima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. Pop. 4700. The *Cathedral* contains a fine altar-piece by Cima (1492). In the *Loggia Municipale* are monuments to Victor Emmanuel, Garibaldi, the victims of the War of Liberation, and Dante. Several houses have painted façades. Conegliano is noted for its wine, producing, perhaps, the best Italian champagne.

From Conegliano to Vittorio, 9 M., railway in ½ hr. (fares 1 fr. 60, 1 fr. 15, 80 c.). — *Vittorio* (Hôtel Vittorio; Giraffa), a town of 11,000 inhab., formed in 1879 by the union of *Ceneda* and *Serravalle*, contains several handsome palaces. A statue of Victor Emmanuel II., by Dal Favaro, was unveiled here in 1882. The cathedral of Serravalle has a fine altar-piece by Titian (Madonna with SS. Andrew and Peter; 1547). The beautiful gardens of the Marchese Constantini are situated in Ceneda. Pleasant excursions may be made to the château of *Brandolin*, on *Monte Cisone*, and to *Susegana*, with the château of *S. Salvadore* (see above).

40½ M. *Pianzano*. 46 M. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the Podestà, exhibits traces of its ancient importance. — 54 M. **Pordenone** *(Quattro Corone)*, probably the *Portus Naonis* of the Romans, was the birthplace of the painter *Giov. Ant. de Sacchis da Pordenone* (1483-1539). The cathedral contains a fresco by him of SS. Erasmus and Rochus (1525) and two altar-pieces, one a beautiful Madonna with saints and the family of the donor (1515), the other the Apotheosis of St. Mark (1535). The Pal. Comunale also contains some of his works. Pop. 5100.

63 M. **Casarsa** *(Rail. Restaurant)*, an insignificant village, is the junction for the branch to *Portogruaro* mentioned at p. 310, and also of a branch-line to (12 M.) *Spilimbergo*, which is to be prolonged to Gemona and Ospedaletto (p. 22). The church contains some fine frescoes by Pordenone (1525-26). — Beyond Casarsa the train crosses the broad channel of the *Tagliamento* by an iron bridge, ½ M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) *Codroipo* lies 28 ft. below the level of the bottom of the former river.

To the right lie *Passeriano* and the small village of *Campo Formio*, which gave name to the peace concluded between France and Austria in 1797, putting an end to the Republic of Venice.

84½ M. **Udine** *(Italia*, R. 2½-3, L. ½, A. ¾, B. 1½, déj. 2-3, D. 4-6 fr.; *Croce di Malta*, less expensive; *Rail. Restaurant*, well spoken of; tramway from the station to the town), the ancient *Utina*, situated on the *Roja Canal*, a branch of the Torre (p. 309), is a pleasant and prosperous town with 23,200 inhab. and an active trade in flax, hemp, and other materials. In the 13th cent. it was the capital of Friuli, becoming Venetian in 1420; it was raised to an

A
B
C
D
1
2
3
4
5
6
S.ta Trau
P.ta Gemona
P.ta Al. Moro
S.ta Quirino
Redentore
P.ta Villalta
Caserma
Capitale Militare
Porta Bracchiuso
Piazza
d'Armi
Ch.d. Orfan.
Tomadini
Cristoforo
Biblioteca
Castello
Gazometro
S. Pietro Martire
Tribunale
Pal. dell' Arcivescovado
Mercato Nuovo
S. Giacomo
P.ta Municip.
Teatro Sociale
Prefett. Questura
Ex Conv. Cappuccini
Posta
Seminario Arcivescovile
P.ta Poscolle
S. Francesco
Cristo
Ospitale Civile
Istituto Tecnico
P.ta Ronchi
S. Giorgio
Spirito
B.V. del Carmine
S. Pietro
Porta Aquileja
P.ta Cussignacco
P.ta Grazzano
Stazione della Ferrovia
Via Gemona
Via Aquileja
Via Grazzano
Via Cussignacco
Via Poscolle
Via Cavour
Via Mercatovecchio
Via Prefettura
Via Manin
Via Gorghi
Via Belloni
Via Cividale
Via Tricesimo
Via Treppo
Via Pracchiuso
Via Villalta superiore
Via Villalta
Via Zorutti
Via Castellaria
Via Lovaria
Via Pracchiuso
Via Grazie
Via Nuova

archbishopric in 1752. It is still surrounded by walls of considerable antiquity; and the old town, in its centre, also has its walls and fosses. Udine contains numerous palaces of the Friulian noblesse (some with faded paintings on their façades), and presents many points of resemblance to Venice.

The central point of the town is the Castle (Pl. B, C, 3; now barracks), erected by *Giov. Fontana* in 1517, on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 310). The tower of the castle (watchman 20-25 c.) commands a most extensive prospect.

The Piazza Vittorio Emanuele (Pl. B, 3), the chief square of the town, lies at the S. base of the castle-hill and is embellished with a sitting figure of the *Goddess of Peace*, ordered by Napoleon I. in commemoration of the peace of Campo Formio (p. 306), but erected by Francis I. at a later date. A bronze equestrian *Statue of Victor Emmanuel II.*, by Crippu, was unveiled here in 1883. In front of the *Clock Tower* are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*. The side next the Palazzo del Municipio (see below) is adorned with a *Statue of Justice*. — The Palazzo del Municipio (Pl. B, 3, 4), or *Pal. Civico*, was built in 1457 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains a fresco by *Pordenone* (1516; restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a colossal marble statue of Ajax, by *V. Lucardi*, a native of Udine (1854), a Last Supper by *Pomponio Amalteo*, and a Gathering of Manna by *Grassi*. On the first floor are four handsomely fitted up rooms containing old pictures (among which are portraits of the Venetian governors of Udine) and fine works in amber.

A few paces to the S.W., in the Via della Posta, stands the Romanesque Cathedral (Pl. C, 4), which possesses a fine side-portal with good marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the entrance); a colossal *Bust of Pope Pius IX.* by Lucardi (to the left of the high-altar); and a *Statue of Abp. Zacharias Bricito* (d. 1854), by Millisini (to the right). — Beyond the cathedral is the small *Chiesa alla Purità* (Pl. C, 4), adorned with frescoes by Giov. Batt. and Dom. Tiepolo.

The narrow Via Lovaria leads from the Via della Posta to the N.E. to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the *Archiepiscopal Palace (*Palazzo dell' Arcivescovado;* Pl. C, 3), which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866.

Interior. The Staircase is adorned by a Fall of the Angels by *Tiepolo*, while the Throne Room contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other frescoes by *Tiepolo* adorn the Sala Rossa (Judgment of Solomon, etc.) and the Gallery (history of Jacob, with Abraham's Sacrifice on the ceiling). The Bed Chamber contains five frescoes (freely retouched) of New Testament scenes by *Giovanni da Udine*, with arabesques and grotesque figures.

From the Piazza Vitt. Emanuele we may proceed to the N.W. across the *Mercato Vecchio* (Pl. B, 3), or direct through the Via Sotto Monte, to the *Palazzo Bartolini*, which contains the Museo Civico and the *Library*.

On the Ground Floor are Roman antiquities and a colossal bust of Dante. The Upper Floor contains paintings: *Girol. da Udine*, Coronation of the Virgin, with John the Baptist and St. John the Evangelist; *Palma Giovane*, Holy Family, with St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; *Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also is a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia. — The *Library* is specially rich in works upon Friuli.

A little to the N., Via Gemona No. 17, stands the house of *Giovanni da Udine* (1487-1564), a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican; it possesses a finely adorned façade and a memorial tablet. — Opposite the *Istituto Tecnico* is a *Statue of Garibaldi* by Michieli, erected in 1886 (Pl. B, 4).

A branch-railway (10 M., in 32 min.) runs from Udine to **Cividale del Friuli** (*Albergo al Friuli*), a small town with 3800 inhab., the ancient *Forum Julii*, for many centuries the seat of Lombard dukes, beginning with Gisulf, nephew of Alboin, and the birthplace of Paul Warnefrid (Paulus Diaconus), who wrote a history of his people in the time of Charlemagne. — The Cathedral, a building of the 15th cent., ascribed to Pietro Lombardo, contains, immediately to the right, a *Baptistery* (frequently restored) of the 8th cent., adorned with reliefs. By the high-altar is a 'Pala' of gilded silver (1185). The *Cathedral Archives* contain several valuable MSS., including a *Gospel* of the Lombard period; a *Psaltery* of the 10th century, formerly belonging to Queen Gertrude of Hungary, adorned with German miniatures (probably from Trèves) and several Byzantine leaves; and the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (13th cent.). Here also are the ivory 'Pax' of Duke Ursus of Ceneda (8th century) and an ivory casket with mediæval reliefs after the antique. — Adjacent is a Convent of Ursuline Nuns (formerly Benedictine) with the *Chapel of St. Peltrudis* (8th cent.), containing stucco ornaments and figures (SS. Anastasia, Agape, Irene, Geltrudis, Chrysogonus, and Zoilus), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The nuns, when requested, show a large silver cross of the same epoch. — A handsome bridge of the 15th century leads across the romantic ravine of the *Natisone* to the churches of *S. Martino*, which contains the altar of Duke Pemmo, adorned with barbaric reliefs of the 8th cent., and *Santa Maria de' Battuti*, with the masterpiece of Pellegrino da San Daniele (Madonna with saints). — Not far from the gate is the Museum (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone-coffin of Duke Gisulf, weapons, ornaments, etc.

A Steam Tramway (17 M., in 1¾ hr., fares 2 fr. 10, 1 fr. 35 c.) unites Udine with the small town of **S. Daniele del Friuli** (*Inn*), which is prettily situated in a smiling hill-district. In the *Cathedral* is an altar-piece of the Trinity, by *Pordenone* (1534). The small Gothic church of *S. Antonio*

contains an extensive cycle of frescoes by *Pellegrino da S. Daniele* (1497-1522). A fine view is obtained from the Piazza del Castello.

From Udine to *Bruck* (and *Vienna*), by the Pontebba Railway, see R. 6; to *San Giorgio di Nogaro*, see p. 310.

At (90 M.) *Buttrio in Piano* the train crosses the *Torre* by a long bridge. 93½ M. *S. Giovanni Manzano*, the Italian frontier-station (where luggage coming from Austria is examined; railway restaurant). The train now crosses the *Natisone*. The small *Judrio* forms the frontier. 97½ M. *Cormons*, the seat of the Austrian custom house (p. 303), beyond which the *Isonzo* is crossed.

106 M. **Gorizia,** Germ. *Görz (*Südbahn-Hôtel; Post; Suda's Grand Hotel)*, the seat of a bishop, with 21,900 inhab., is charmingly situated on the *Isonzo*, in a hilly district. The *Cathedral* (14th cent.) is worthy of notice; its treasury contains some valuable Romanesque articles from Aquileia. On account of its mild climate Gorizia is visited by invalids, who take it as an intermediate stage on their way to the S. or even pass the winter here. — Carr. to *Aquileia* (22 M.; 3½ hrs.) 5, with two horses 10-12 fl.

108½ M. *Rubbia-Savogna;* 111 M. *Gradisca-Sdraussina.* Beyond (113½ M.) *Sagrado* the train passes through a short tunnel. 116½ M. *Ronchi.*

119 M. **Monfalcone** *(Posta)* is the junction of the Venice-Portogruaro-Trieste line. — The train enters the stony region of the *Karst*, and the Adriatic comes in sight on the right.

From (128½ M.) *Nabresina* to (140 M.) *Trieste*, see *Baedeker's Austria.*

b. Viâ Portogruaro and Monfalcone. Excursion to Aquileia and Grado.

104 M. Railway in 5¾-7¼ hrs. — Custom-house examination at *Cervignano.*

From Venice to (5½ M.) *Mestre*, see p. 231. — The railway diverges to the right from the old line to Treviso and Udine and runs to the N.E. across the fertile, but at places marshy, coast-plain, generally keeping near the lagoons. 8 M. *Carpenedo;* 13 M. *Gaggio;* 15½ M. *San Michele del Quarto*, connected by road with *Porte Grandi*, on the lagoons; 19½ M. *Cà Tron;* 20½ M. *Meolo;* 23 M. *Fossetta;* 26 M. *S. Donà di Piave;* 31 M. *Ceggia.* — We then cross the *Livenza* and reach (34 M.) *Santo Stino di Livenza.*

From S. Stino a road leads to the S.E. along the Livenza to the small lagoon-town of **Caorle**, which, though now sadly decayed, was a flourishing seaport in the early middle ages and the see of a bishop from 598 to 1818. The well-preserved *Cathedral* (1033), with its alternate pillars and columns, its open-work roof, and its three apses, is a good specimen of the early Romanesque style. The round bell-tower is of the same period. — About 3 M. to the W. of S. Stino lies the château of *Magnadole*, with admirable frescoes by *Paolo Veronese* (painted after 1572).

39 M. *Lison.* — 42½ M. **Portogruaro,** the seat of a bishop, has 4900 inhab. and lies on the small river *Lemene.* The *Museo Nazio-*

nale Concordiese contains objects found in the excavations at *Concordia Sagittaria*, the ancient Roman *Julia Concordia*, situated 1¼ M. to the S., which preserves an early mediæval baptistery as well as the Roman remains.

A Branch Railway runs to the N. from Portogruaro to (13 M.; ¾ hr.) *Casarsa* (p. 306), viâ (10 M.) *San Vito al Tagliamento*.

Beyond (46 M.) *Fossalta* we cross the *Tagliamento* and reach (51 M.) *Latisana*. — 60 M. *Palazzola Veneto*; 62 M. *Muzzana*.

66 M. **San Giorgio di Nogaro,** on the *Corno*, is the junction of a branch-line to (18 M.) *Udine* (p. 306). — We now cross the frontier.

72 M. *Cervignano*; 74½ M. *Villa Vicentina*, the station for Aquileia and Grado (see below); 80 M. *Ronchi* (p. 309).

83 M. *Monfalcone*, and thence to (104 M.) *Trieste*, see p. 309.

At the rail. station of Villa Vicentina (see above) stage-coaches and carriages (fare with one horse 80 kr.) are waiting to convey travellers to —

Aquileia, German *Aglar (Aquila Nera; Tortuna; Café-Restaurant Posta)*, a poor village of 1000 inhab., which lies 3 M. to the S. It is now 6 M. from the sea, but is connected with the lagoons by canals. In the vicinity are many fever-breeding rice fields (p. 62).

The town of Aquileia, founded by the Romans in B. C. 181 as a bulwark against the Celts and Istrians, was already a commercial and trading place of great importance in the reign of Augustus; its chief products were amber and glass ware. As a naval station and strong frontier-fortress, it soon became the chief *point d'appui* of the Romans in their campaigns against Illyria and the lands of the Danube. In 238 A. D. the town was besieged in vain by Emp. Maximinus Thrax, and in 452 it was destroyed by Attila, after an obstinate resistance. Though soon rebuilt, it never, thanks to the silting up of the lagoons and the rivalry of Grado, regained its former prosperity.

According to tradition, Aquileia was converted to Christianity in the first century of our era by St. Mark and St. Hermagoras, the tutelar and first bishop of the town. It soon became a metropolis of the new faith, and its bishops assumed the patriarchal title in 557 (?). The archbishopric was removed to Udine in 1752.

Of the Roman Aquileia all that has been discovered is the remains of one street and the N.W. angle of the town-walls. The sculptures and small works of art found in the excavations are preserved in the Archæological Museum, founded in 1882, which is open daily, 9-12 and 2-4 (in summer, 3-6; adm. 20 kr.; plan of the city and excavations 50 kr.; illustrated catalogue in preparation). Director, *Prof. H. Maionica.*

The charming *Museum Garden*, with its ancient sculptures effectively interspersed with its cedars, cypresses, and palms, recalls the Villa Albani at Rome. — The *Ground Floor* contains the collection of sculptures. Room I. Early Christian monuments. R. II. Fine statues of Roman emperors and military monuments. R. III. Civic monuments. R. IV. Figures of the Gods. — On the *Upper Floor* are the smaller antiquities. Room V. Ancient glass, some very rare. R. VI. Objects in metal. R. VII. Objects of terracotta. R. VIII. Gems, jewels, coins, and works in amber.

The chief mediæval monument is the *Cathedral, a flat-roofed basilica with aisles and transept, erected by Patriarch Poppo in 1031 on the site of an early Christian church. Destroyed by an earthquake in 1348, it was rebuilt by Patriarch Marquard about 1379 in the Gothic style. The Renaissance additions date from the Venetian period (ca. 1500).

Interior. In the left aisle is a small circular chapel, in marble (1031). — The choir contains Renaissance stalls and an altar-piece by *Pellegrino da San Daniele*, in a fine old frame, with the tutelars of Rome (SS. Peter and Paul), Aquileia (SS. Hermagoras and Fortunatus), and Venice (SS. Mark and Theodore). The frescoes in the apse, probably dating from the days of Poppo and Marquard, represent the Consecration of the church in the presence of Emp. Conrad II. (above) and the Sufferings of St. Hermagoras (below). — The walls of the crypt, which is a relic of the original early Christian church, are painted with old frescoes of various dates. Behind a screen is an old reliquary. — The right transept contains remains of the choir-screens of the earlier building and a column with a capital in the Ravenna style. Adjacent is the tomb of the patriarchs of the Milan family of Della Torre (p. 105; 1273-1365).

The *Narthex* of the cathedral and the octagonal *Baptistery*, resembling the buildings of Ravenna, as well as the '*Chiesa dei Pagani*', which connects them, are remains of early Christian buildings. — The lower part of the conspicuous *Campanile*, 240 ft. high, is Romanesque (1031), the upper part Venetian. The top commands a superb *View of the lagoons, the plain of the Isonzo, and the distant Venetian and Julian Alps.

A pleasant excursion (one-horse carr. 1 fl.) may be made to the village of **Belvedere**, lying 3 M. to the S., on the margin of the lagoons, and possessing a fine pine-wood *(pineta)*, extensive dunes, and fish-hatcheries.

A steamer (40 and 20 kr.) plies from Aquileia several times daily, through the ramifying canals of the lagoons, passing numerous fishermen's huts *(casoni)*, to (1½ hr.) —

Grado (*Grignaschi* or *Cervo d'Oro; Fonzari; Posta; Hôt. de la Ville*, R. at each 1-2, board 3 fl.; private lodgings), a fishing town, pleasantly situated on a spit of land *(lido)* and coming into favour as a bathing-resort. Small Curhaus; excellent beach (bath 25 kr.); marine hospital for children.

Grado, founded by refugees from Aquileia in 452 under the name of *Aquileia Nova* or *Gradus*, joined the Venetian naval league (p. 206) in 697 and soon became a dangerous rival of the mother-town. From 575 to 1451 it was the seat of a patriarch, whose title passed to the archbishop of Venice in the latter year. Down to 1797 Grado belonged to Venice, but since 1809 it has been, like Aquileia, under Austrian rule.

The *Cathedral was founded after the model of the churches of Ravenna by the Patriarch Elias (?; ca. 578), who is mentioned by name in one of the early Christian inscriptions. It is a basilica with aisles but no transept, with a modernized narthex and various altars of later date. — At high mass on Sun. the *Cantus patriarchinus*, a curious early mediæval liturgy, is chanted by the clergy and people.

Interior. The mosaic flooring is that of the original church. — In the nave, to the left, is a Romanesque pulpit, with a canopy in the Ven-

etian Byzantine style. — The high-altar has an antependium *(pala)* in embossed silver (1372). In the apse are ancient frescoes and the patriarch's throne, put together out of various early Christian fragments. — Several early-Christian valuables (silver pyx, reliquary) and mediæval works of art (bronze basin with enamels, reliquary) are preserved in the sacristy and under the altar del SS. Sacramento.

The Court of the church contains many remains of Roman and Christian monuments.

Adjoining the cathedral is an early-Christian *Baptistery*. — In the piazza to the left stand three Roman sarcophagi. — A few other relics of the early-Christian period may be seen in the church of the *Beata Vergine delle Grazie*, which was also founded in the 6th century.

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The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,198,500 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po in the 5th cent. B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 389. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the Senones were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Placentia* and *Cremona* in 218, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Æmilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time of

Cæsar, although the Roman language and customs had spread rapidly here, the district was officially known as the 'Province of Gaul on this side of the Po', and the *Rubicon* formed the frontier of Italy; but in B.C. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 404 the Emperor Honorius transferred his residence to Ravenna, which also continued to be the capital of the Gothic Kings. After the overthrow of Gothic domination by *Belisarius* in 539, Ravenna became the seat of the *Exarchs*, and the Italian centre of the *Eastern Roman Empire*. The *Lombards* afterwards attacked and took possession of it, but it was soon wrested from them by the Franconian king *Pepin*, who is said to have presented the whole exarchate, *i.e.* the coast-district from the Po to Ancona, to the *Romish Church* in 755. At first, however, the real supremacy over the district was held by the Archbishop of Ravenna. The States of the Church never constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed cardinals as his legates in the different districts, but their power was limited, since the most important prerogatives were usurped by his subjects. Meanwhile the Towns in the Emilia prospered greatly, and became famous as cradles of Science, notwithstanding the feud between Guelphs and Ghibellines, princes, nobles, and burghers, which raged within and without their walls. *Roman Law*, which after the Germanic invasion had been preserved in several towns and districts, began to be studied scientifically at *Ravenna* in the 11th century. From the 12th cent. onwards, owing to the unsettled condition of rights, the study became very prevalent, *Bologna* being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 343).

The Political History of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperors was in the ascendant, they kept the pretensions of the popes in check. During the exile of the popes at Avignon, the dismemberment of the papal dominions seemed imminent, but after protracted combats it was prevented by *Cardinal d'Albornoz*, a valiant Spaniard who was sent to Italy by *Innocent IV.* in 1353. Even those princes, however, who consented to acknowledge the papal supremacy, still continued practically independent. *Alexander VI.*, who was elected pope in 1492, and his son *Cesare Borgia* at length put an end to this insubordination; they extirpated the dynasties of the Romagna with fire and sword, and from that period the papal fiefs began to be gradually converted into a state in the modern sense. Under *Julius II.* and *Leo X.* the papal supremacy was farther extended to Modena, Parma, and Piacenza. In 1545 *Paul III. Farnese* invested *Pier Luigi*, his natural son, with the last two as a duchy, which, on the extinction of the Farnese in 1731, came into the possession of the Spanish *Bourbons*. In Modena and Reggio, the house of *Este* maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. Napoleon united Parma to France, and annexed Modena and the Romagna to his kingdom of Italy. 'At that time', writes *Cesare Balbo*, 'Italy was doubtless entirely subjugated by a foreign power, but no period of subjection had ever been so cheerful, so active, perhaps useful, and even great and glorious, as this. The foreign yoke was, moreover, the less ignominious, as it was imposed on Italy in common with one half of the rest of Europe, by a man so great and so marvellously enterprising, and one who by birth, and certainly in character and name, was himself an Italian. The country had not achieved independence, but the hope of it had never been so near realisation; the people were not yet free, but they enjoyed equality, an advantage regarded by many as equivalent to liberty. The name of Italy now began to be honoured and loved, and the country to be spoken of as a united whole, while the petty municipal and provincial jealousies, which had become deeply rooted in

the course of centuries, began gradually to disappear.' On the fall of Napoleon the AUSTRIANS obtained supremacy over these districts. Parma was awarded to *Marie Louise*, and Modena to *Archduke Francis*, the heir of the last Este (who died in 1803 with the title of Duke of Breisgau). The worst lot befel the Romagna, in spite of the entreaty addressed by its ambassadors at the Congress of Vienna, rather to hand over their country to an 'infernal than to the papal government'. By an edict of 15th August, 1814, no fewer than 1824 dissolved monasteries, and 612 nunneries were re-erected in the STATES OF THE CHURCH. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V. in 1590, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of *Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably did a government earn for itself such a fund of hatred from its subjects. In 1821, 1830, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Farini* a more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

44. From Turin to Piacenza viâ Alessandria.

117 M. RAILWAY in $3^3/_4$-$7^3/_4$ hrs. (fares 21 fr. 25, 14 fr. 90, 9 fr. 60 c.; express 23 fr. 45, 16 fr. 40 c.).

From Turin to *Alessandria*, $56^1/_2$ M., see R. 11. Beyond Alessandria we traverse the battlefield of Marengo (p. 46). 62 M. *Spinetta*, to the S.E. of Marengo, is also connected with Alessandria by a steam tramway. 66 M. *S. Giuliano*. The train crosses the *Scrivia*.

At (70 M.) *Tortona* our line unites with that from Milan to Genoa viâ Voghera (see p. 176), which we follow to (81 M.) *Voghera*.

We now skirt the N. spurs of the *Apennines*. $86^1/_2$ M. *Castèggio*, the *Clastidium* of the wars between the Romans and Gauls; $89^1{}_2$ M. *S. Giuletta;* $93^1/_2$ M. *Broni*. — 96 M. *Stradella*, a town of 3600 inhab., with a bronze statue (by Bortone; 1894) of Agostino Depretis (1813-87), the statesman, who was born in the neighbouring Mezzana. (From Stradella to *Bressana-Bottarone* and *Pavia*, see p. 176; steam tramway to *Voghera*, see p. 177.) — At (98 M.) *Arena-Po* we enter the plain of the Po. 103 M. *Castel S. Giovanni;* $105^1/_2$ M. *Sarmato;* 108 M. *Rottofreno*. 110 M. *S. Niccolò*, in the plain of the *Trebbia* (ancient *Trebia*), memorable for the victory gained by Hannibal, B.C. 218, over the Romans.

117 M. **Piacenza**, see p. 316.

45. From Milan to Bologna viâ Piacenza and Reggio.

134 M. RAILWAY in $3^1/_2$-7 hrs. (fares 24 fr. 40, 17 fr. 5 c., 11 fr.; express 26 fr. 85, 18 fr. 80 c.). To Piacenza, $42^1/_2$ M., in 1-$2^1/_4$ hrs. (fares 7 fr. 80, 5 fr. 45, 3 fr. 55 c.; express 8 fr. 55 c., 6 fr.). A dining-car (déj. $3^1/_2$, D. $4^1/_2$ fr.) is attached to the fastest train. The 'lightning express' mentioned at p. 327 may be used as far as *Parma*.

Milan, see p. 105. At ($4^1/_2$ M.) *Rogoredo* the line to Pavia diverges to the right (see p. 134). — 11 M. *Melegnano*, formerly

Marignano, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 7000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, resulting in the retreat of the latter. The *Parish Church* contains a Baptism of Christ, by Borgognone. Tramway to S. Angelo Lodigiano, see below. — 15½ M. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain.

20½ M. **Lodi** *(Gambero*, R., L., & A. 2-2½, omn. ½ fr.), a town with 7500 inhab. (3 M. to the E. of which lies *Lodi Vecchio*, the old Roman colony of *Laus Pompeia)*, was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. — The *Cathedral* contains an ancient relief of the Last Supper. *S. Lorenzo*, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of the **Incoronata*, erected by Giov. Battaggio and Giov. Dolcebuono in 1488 and somewhat spoiled by restoration, contains frescoes by Calisto Piazza da Lodi, a pupil of Romanino.

From Lodi steam-tramways run to *Paria* (viâ S. Angelo Lodigiano), to *Bergamo* (viâ Treviglio), and to *Soncino* (*Brescia;* viâ Crema).

29 M. *Secugnago;* 32 M. *Casalpusterlengo* (branch-line to Pavia, see p. 176); 35½ M. *Codogno* (branch-line to Cremona, see p. 176); 38 M. *Santo Stefano al Corno*. We cross the Po immediately before reaching Piacenza.

42½ M. **Piacenza.** — **Hotels.** *San Marco (Pl. a; D, 2), Via S. Marco; Italia (Pl. b; D, 3), Via Garibaldi; *Croce Bianca (Pl. c; D, 2), Via al Dazio Vecchio, R., L., & A. 3½, omnibus 1½ fr. — **Cafés.** *Roma* and *Battaglia*, in the Piazza de' Cavalli; *Café Grande*, in the Via di S. Raimondo, a little to the S. of the Piazza de' Cavalli. — *Railway Restaurant*, D. 4 fr.

Cab with one horse ½ fr., with two horses 75 c.; at night 75 c. or 1 fr. 10 c.; each box 25 c.

Photographs. *Sidoli*, Via Diritta.

Piacenza, with 35,000 inhab., the capital of a province, and the see of a bishop, lies ⅓ M. from the S. bank of the Po, which is crossed by a bridge-of-boats and a railway-bridge. The town possesses several interesting churches (closed 12-3).

Piacenza was founded by the Romans, B.C. 219, as *Colonia Placentia*, as the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1514 it finally came into the possession of the Farnese family and was united to Parma.

In the Piazza de' Cavalli (Pl. D, 3) is situated the *Palazzo Municipale (Pl. 12), erected at the end of the 13th century, and

1.	*Duomo*	E. 3. 4.	Bettola-Rivergaro		
2	*S. Agostino*	D. 4. 5.	10	*Biblioteca publi*	E 3.
3.	*S. Antonino*	D. E. 4.	11	*Ospedale Grande*	B. 2.
4.	*S. Francesco il Grande*	D. 3.	12.	*Pal. Municipale*	D. 3.
5.	*S. Giovanni in Canale*	C. 3.	13.	*Prefettura*	D. 2. 3.
6.	*S. Maria di Campagna*	A. 2.	14.	*Posta e Telegrafo*	E. 3.
7.	*S. Maria della Torricella*	G. 4.	15.	*Teatro Municipale*	D. 4.
8		B. 2.	16.	*Filodrammatico*	D. 3
9.	*S. Sisto*	D. 1.			
9bis	*San Savino*	F. 3.			

described by Burckhardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the groundfloor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows, above which rise handsome pinnacles. In front of it stand the affected equestrian *Statues of the Dukes Alessandro Farnese* (d. 1592; p. 322) and *Ranuccio Farnese* (1592-1622), by Francesco Mocchi, a pupil of Giov. da Bologna.

S. Francesco (Pl. 4), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it a statue of *Romagnosi* (d. 1835), professor of constitutional law at Parma, and editor of the penal code for the Napoleonic kingdom of Italy, was unveiled in 1867.

A little to the N.E. lies the *Palazzo della Delegazione* (Pl. 13; D, 2, 3), now the prefettura. — The *Biblioteca Pubblica* (Pl. 10; E, 3), Via San Pietro, contains 120,000 vols. and 2 000 MSS., including a valuable psalter on red parchment, bound in silver, which once belonged to Engilberga, the consort of Emp. Lewis II. (857), and a copy of Dante ('Codex Landianus'), supposed to date from 1336; also a small archæological and palæontological collection.

The principal street (Via Diritta) leads to the S.E. to the *Cathedral (Pl. 1; E, 3, 4), a Lombard-Romanesque edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on the backs of lions, above which are a circular window and open galleries with dwarf pillars. In the interior, on the 3rd altar on the right, above the entrance, is a Gothic reredos. The church contains admirable frescoes by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* in the arch of the choir, and pictures by *Camillo Procaccini* (in the choir) and by *Andrea* and *Elisabetta Sirani*. The crypt is borne by 100 columns. — In the vicinity, to the S.W. of the Piazza del Duomo, is —

S. Antonino (Pl. 3; D, E, 4), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, with a fine old vestibule, called 'Paradiso' (1350), of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns. — Adjacent is the handsome *Theatre* (Pl. 15), built in 1804.

From the W. side of the Piazza de' Cavalli the Via dei Calzolai and the Via di Campagna lead to the church of —

S. Maria di Campagna (Pl. 6; A, 2), an early-Renaissance building of the 15th cent., but disfigured by alterations. It contains admirable frescoes by *Pordenone* (1529-31; to the left of the entrance St. Augustine, in the two chapels on the left scenes from the life of the Virgin and of St. Catharine, and in the large dome prophets and sibyls, etc.). — We return by the Via di Campagna, and through the Via S. Eufemia and Via S. Sisto reach the church of —

*S. Sisto (Pl. 9; D, 1), an ancient edifice, rebuilt in 1499-1511 in the Renaissance style, with a fine Ionic atrium in front of the modern façade.

Interior. About 1515 Raphael painted for this church his masterpiece, the Sistine Madonna (Madonna with St. Sixtus and St. Barbara, now at Dresden), which was sold in 1753 to Augustus III., king of Poland and elector of Saxony, for 20,000 ducats and replaced by a copy by Avanzini (18th cent.). The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc., and also several good intarsias. In the left transept is the unfinished monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese.

A little to the S.E. of S. Sisto is the huge *Palazzo Farnese* (Pl. E, 2), erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed, and is now a barrack. — In the Strada della Dogana (Pl. E, 3), farther to the S.E., is the *Palazzo dei Tribunali* (formerly *Landi*), with two picturesque dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the side next the church of S. Lorenzo).

From Piacenza to *Cremona*, see p. 180; to *Alessandria* and *Turin*, see R. 44.

A Steam Tramway, starting near the railway-station, connects Piacenza with Ponte dell' Olio (*Albergo del Sole*, poor), a small manufacturing town, picturesquely situated at the mouth of the *Val di Nure*, 14½ M. to the S. On market-days (Tuesday) it presents a very interesting picture of Italian peasant life. From Ponte dell' Olio the tramway goes on to *Borgonure* (Alb. dell' Agnello, rustic), the chief depot for the local traffic on the N. side of the Apennines.

The remains of the ancient town of Velleia, which is believed to have been buried by a landslip in the reign of the Emp. Probus (about 278 A.D.), lie 9 M. to the S.E. of Ponte dell' Olio. Various antiquities excavated here in 1760-76 are now in the museum at Parma (p. 324). An amphitheatre, temple, forum, and some Ligurian tombs of the pre-Roman epoch, have also been discovered.

A Diligence plies daily from Piacenza in 5 hrs. to *Bobbio*, 26 M. to the S.W., on the road to Genoa, once noted for its convent-library (for the most part now in the Vatican).

The Railway from Piacenza to Bologna follows the direction of the *Via Æmilia* (comp. p. 313), several traces of which still exist. To the left lies *S. Lazzaro*, an ecclesiastical seminary greatly enriched by Cardinal Alberoni (d. 1752). The church contains his tomb, and pictures by Procaccini, Zucchero, etc.

Near (4 M.) *Pontenure* the train crosses the *Nure*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (5 2½ M.) *Cadeo* the *Arda* is crossed. 56 M. *Fiorenzuola d'Arda*, a small but thriving place.

60 M. *Alseno*. — Then the small town (4500 inhab.) of (64½ M.) **Borgo San Donnino** *(Aquila Romana; Leon d'Oro)*, the ancient *Fidentia Julia*, which received its present name in 387 from St. Domninus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient **Cathedral* is dedicated. This

CONTORNI DI REGGIO.
1:600000
Chilometri
Monte Ladro
Monte-chiarugolo
Montecchio
Carriago
Codemondo
Cavriago
Barco
Corpilo
REGGIO
Prato
Bibbiano
Bardolanga
Gaida
Fogliano
Barco
Rivalta
Canolo
Cadelbosco
Cavriole
Pratissolo
Canossa Castello
Canali
Fogliano
Gattatico
Calerno
Sesso
Borzoli
Cleto
Vezzano
Scandiano
Casalgrande
Rubiera
Rondinara
Officina del Gaz
Barriera
Caserma
Stato di Bagni
Mercato pubblico
Via di Circonvallazione
Via S. Croce
Barriera S. Stefano
Parma
Corso Vittorio Emanuele
Teatro Municipale
Passeggi Pubblici
Via Emilia
Via Roma
Via Emilia Ponente
Via Emilia Levante
Via Cairoli
Via Cavour
Via Monte Grappa
Via Monte Pasubio
Via Monte Nero
Via Monte Cimone
Via Monte Ortigara
Via Monte Vodice
Via Monte Podgora
Via Monte Sabotino
Via Monte Piana
Via Monte Lagazuoi
Via Monte Cristallo
Via Monte Pelmo
Via Monte Tofana
Via Monte Rosa
Via Monte Bianco
Via Monte Cervino
Via Monte Adamello
Via Monte Ortles
Via Monte Cevedale
Via Monte Vioz
Via Monte Tonale
Via Monte Presanella
Via Monte Baldo
Via Monte Pasubio
Via Monte Grappa
Via Monte Nero
Via Monte Cimone
Via Monte Ortigara
Via Monte Vodice
Via Monte Podgora
Via Monte Sabotino
Via Monte Piana
Via Monte Lagazuoi
Via Monte Cristallo
Via Monte Pelmo
Via Monte Tofana
Via Monte Rosa
Via Monte Bianco
Via Monte Cervino
Via Monte Adamello
Via Monte Ortles
Via Monte Cevedale
Via Monte Vioz
Via Monte Tonale
Via Monte Presanella
Via Monte Baldo
Caserma di Fanteria
Mercato coperto
Stazione
Barriera Vitt. Emanuele
Porta Castello
Via Emilia
Via Roma
Via Cairoli
Via Cavour
Via Monte Grappa
Via Monte Pasubio
Via Monte Nero
Via Monte Cimone
Via Monte Ortigara
Via Monte Vodice
Via Monte Podgora
Via Monte Sabotino
Via Monte Piana
Via Monte Lagazuoi
Via Monte Cristallo
Via Monte Pelmo
Via Monte Tofana
Via Monte Rosa
Via Monte Bianco
Via Monte Cervino
Via Monte Adamello
Via Monte Ortles
Via Monte Cevedale
Via Monte Vioz
Via Monte Tonale
Via Monte Presanella
Via Monte Baldo
1. Accademia di Belle Arti C.2.
2. Banca Nazionale C.3.
3. Biblioteca Municipale B.4.
4. Casa ove nacque Ariosto B.C.3.
5. Duomo C.3.
6. B. Vergine della Ghiara A.3.
7. La Concezione C.2.
8. S. Domenico D.3.
9. S. Giacomo Magg. C.2.
10. S. S. Giacomo e Filippo D.2.
11. S. Giov. Evangelista in S. Stefano A.2.
12. S. Nicolò C.3.
13. S. Pietro B.4.
14. S. Prospero C.3.4.
15. S. Zenone A.3.
16. Museo C.2.
17. Palazzo Reale B.3.
18. del Municipio C.3.
19. di Prefettura B.3.
20. Posta D.3.
21. Telegrafo B.3.
22.
23. R. Deposito Stalloni D.3.
REGGIO nell'EMILIA
1:14000
0 100 200 300 400 500
Metri.
N.
S.

is one of the finest Romanesque churches in N. Italy; the admirable façade (the upper part unfinished) has three lion portals and numerous reliefs (some by Benedetto Antelami, p. 323), and the interior with its round-arch arcades is of elegant proportions.

Steam-tramways connect Borgo S. Donnino with *Soragna* (p. 327), to the N.E., and with the little watering-place of *Salsomaggiore*, to the S.W.

70 M. *Castelguelfo*, with a ruined castle erected by the Ghibelline Orlando Pallavicino as *Torre d' Orlando*, but captured in 1407 and re-named by the Guelph Ottone Terzi of Parma. At (72 M.) *Ponte Taro* we cross the river *Taro*; charming view of the Apennines on the right. The costumes of the peasant-women here are peculiar.

78½ M. **Parma**, see p. 321. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 226), to *Piadena* and *Brescia* (p. 180), and to *Spezia* (p. 99).

Beyond (82½ M.) *S. Prospero Parmigiano* the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *Sant' Ilario d'Enza*, the *Crostolo*.

95½ M. **Reggio**. — Albergo della Posta, R., L., & A. 2½-3 fr.; Cavalletto, both near the Piazza Vittorio Emanuele. — *Café Vittorio Emanuele*, Piazza Cavour.

Cab, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c.

Reggio (170 ft.), which is also called *Reggio d' Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province and a town of 18,600 inhab., possessing broad streets flanked with arcades.

In the Piazza Vittorio Emanuele (Pl. C, 3) is situated the Cathedral (Pl. 5), erected in the 15th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. Above the principal entrance are recumbent statues of Adam and Eve by *Prospero Clementi* of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade have been executed by his pupils.

The Interior, which has a lofty choir and a crypt, contains several statues and monuments by *Clementi*, the finest being the monument of Ugo Rangoni, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the right of the choir); the monument of Cristoforo Sforziano is also attributed to him (immediately on the left of the entrance). — In the 1st chapel on the left is the tomb of Clementi, with his bust, by his pupil *Pacchione* (1588).

On the S. side of the piazza is the *Municipio* (Pl. 18); at the entrance is a marble bust of General Cialdini, who was born here in 1811. — On the W. side is the house (Pl. 4) in which *Lodovico Ariosto* (1474-1533), the greatest Italian poet of the 16th cent., is said to have been born. — Proceeding hence to the N.E. we reach the church of the *Madonna della Ghiara (Pl. 6; A, 3), built in 1597 from a design by *Balbi*, in the form of a Greek cross covered with a dome.

The Interior is adorned with frescoes in the nave as far as the dome and in the N. aisle by *Luca Ferrari* (1605-54) of Reggio, a pupil of Guido Reni. The frescoes in the choir are by *Tiarini* of Bologna, of the school of the Carracci; the Annunciation at the back of the high-altar is by *Carletto Caliari* (brother of Paolo Veronese), and the frescoes in the S. transept are by *Lionello Spada* and others.

Passing through the arches to the right of the cathedral, we reach the Piazza S. Prospero, with the church of *S. Prospero* (Pl. 14; C, 3, 4), re-erected in 1504 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade originally belonged. The interior contains damaged frescoes by Campi and Procaccini, and pictures by Sodoma (St. Homobonus giving alms; 1518) and Tiarini.

The *Theatre* (Pl. C, 2), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The *Museum* (Pl. 16; C, 2) contains the natural history collection of the celebrated *Spallanzani* (b. at Scandiano, p. 321, in 1729, d. 1799) and an interesting palæo-ethnological collection illustrative of the history of the province. — The *Library* (Pl. 3; B, 4) contains 56,000 vols. and about 1000 MSS.

Excursion to Canossa (see inset map on the plan of Reggio), 8 hrs. there and back; carriage with one horse 12-15, with two horses 20-25 fr. (luncheon should be brought from Reggio). The route is by the road to Sarzana (p. 99), which ascends the fertile and picturesque *Valley of Crostolo*, enclosed by hills which at first are sprinkled with villas. Beyond *Pajanello* (on the hills to the right lies *Quattrocastella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) the road bends to the right, at the 'Comune dei Quattro Castelli, Frazione Mucciatella', and leads direct to the small village of *Pecorile* (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be mistaken. It leads through the village, and then to the right towards the church of *Casola*, which is left on the hill to the right; at the angle of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the *Campola*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for ½ hr. in the direction of the church of S. Paolo, which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa*, and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of Canossa. The castle once belonged to the Countess of Tuscany above mentioned, and was destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. Magnificent view of the Apennines towards the S., with the well-preserved castle of Rossena in the foreground, and of the vast plain of the Po towards the N., with Parma, Reggio, and Modena. — From Canossa to *Parma* viâ *Traversetolo*, see p. 327.

The Excursion to the Pietra Bismantova from Reggio takes two days. We proceed by diligence along the above-mentioned road viâ *Pajanello*, *Casina*, and *Felina* to (8 hrs.) the inconsiderable town of *Castelnovo ne' Monti* (Tre Re, R. 80 c., clean), on the N.W. flank of the abrupt rocky peak of the **Pietra Bismantova** (3435 ft.), which Dante mentions in his 'Purgatorio' (IV. 25). The ascent, by a steep zigzag path, takes ¾ hr.; the top affords an admirable view of the chain of the Apennines.

From Reggio to Guastalla, 18 M., railway in 1¼ hr. (fares 3 fr. 30, 2 fr. 30, 1 fr. 50 c.). Unimportant stations. 5 M. *Bagnolo in Piano*; 11 M.

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Wagner & Debes, Leipzig

Novellara, on the *Canale di Molini*, a principality of the house of Gonzaga down to 1737. — 18 M. *Guastalla*, see p. 226.

From Bagnolo, on the railway just described, a branch-line runs to (12 M.) *Carpi* (p. 226). The chief intermediate station is (5½ M.) **Correggio**, formerly the capital of a principality belonging to the Duchy of Modena, and the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio* (d. 1534). The piazza is embellished with a statue of the master by *V. Vela*, erected in 1880.

A branch-line runs to the S. from Reggio to *Scandiano* and (13½ M.) *Sassuolo* (p. 333).

103½ M. *Rubbiera*. The *Secchia* is then crossed.

111½ M. **Modena**, see p. 328.

The train crosses the *Panaro*. — 118 M. *Castelfranco dell' Emilia*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near (123 M.) *Samoggia* and (127½ M.) *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. The *Monte della Guardia* (p. 360) is conspicuous to the right.

134 M. **Bologna**, see p. 341.

46. Parma.

The **Railway Station** (Pl. D, 1; *Restaurant*) for the Piadena-Brescia (p. 186), Guastalla-Suzzara-Mantua (p. 226), Milan-Bologna (R. 45), and Milan-Parma-Sarzana (Spezia, Pisa; R. 47) lines lies at the N. end of the town, about ½ M. from the hotels.

Hotels. Albergo Centrale Croce Bianca (Pl. a; D, 4), Strada Garibaldi, near the Steccata, with electric light, R. & A. 2½, A. ¾, omn. ¾ fr., rooms rather poor; Italia (Pl. b; E, 3), Borgo S. Biagio, near the Via Cavour, with good trattoria, R., L., & A. 3, omn. ¾ fr., well spoken of; Concordia, Borgo Angelo Mazza (Pl. D, 3), near the last; Leon d'Oro, Borgo del Leon d'Oro (Pl. E, 3, 4), near the Corso Vittorio Emanuele.

Cafés. *Cavour*, Via Cavour (Pl. D, E, 3); *Risorgimento*, Corso Vittorio Emanuele.

Post Office (Pl. D, 3), Piazza della Prefettura.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ or 2 fr.; per hour 1 fr. 60 c. or 2 fr. — **Omnibus and Tramway** from the Piazza Grande to the City Gates every 20 minutes.

Parma (190 ft.), situated on the river *Parma*, a small tributary of the Po, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 44,500 inhabitants. It is a bishop's see and possesses a university founded in 1549.

The foundation of Parma is probably to be ascribed to the consul M. Æmilius (B.C. 183), though the discovery of a lake-dwelling of the bronze period in 1864 proves that a human settlement existed here in prehistoric times. The town offered a determined resistance to the attacks of the Ligurians, but it was destroyed by Mark Antony as the birthplace of Cassius, one of Cæsar's murderers. Under Augustus, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity; and repeated devastations in the middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen manufactories. Parma participated in the general development of the

towns of Upper Italy, zealously espoused the cause of the Guelphs, and in 1247-48 was long unsuccessfully besieged by Emp. Frederick II. In 1303 *Giberto da Correggio* obtained possession of the supreme power. In 1346, after various vicissitudes, Parma came into the hands of the *Visconti*, and from that period down to 1512 was generally united with the Duchy of Milan. In 1545, after it had been annexed to the States of the Church, it was presented by *Pope Paul III.*, with Piacenza, to his infamous son *Pier Luigi Farnese*. This prince was assassinated in 1547, and was succeeded by seven dukes of his family, including *Alexander Farnese* (1586-92), who took part in the battle of Lepanto (1571) and afterwards attained great military distinction as Viceroy of the Netherlands under Philip II. The male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of Duke Ranuccio II. (d. 1694), was married to *King Philip V. of Spain*, and by the quadruple alliance concluded at London in 1718, the succession was secured to their son *Charles*, who, however, ascended the throne of Naples in 1734, and deprived Parma of many treasures of art which now grace the national museum at Naples. By the Peace of Aix-la-Chapelle in 1748 the duchy was ceded by Austria to his younger brother *Philip;* in 1807 it was annexed to France, and in 1815 awarded to *Marie Louise*, the wife of Napoleon I. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1883) was banished in 1848. *Charles III.* was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 2216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the History of Art to *Antonio Allegri* of *Correggio* (1494-1534; p. 321), who, after his early studies in Ferrara, lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. lx). The best-known of his pupils is *Francesco Mazzola*, surnamed *Parmigianino* (1503-40), an excellent portrait painter, and a native of Parma.

The ancient *Via Æmilia* (p. 318) intersects the town, from the *Barriera Vittorio Emanuele* (Pl. G, 4) to the *Barriera Massimo d'Azeglio* (Pl. A, 4), crossing the Piazza Grande (Pl. D, 4), in which stand the *Palazzo del Governo* and the *Palazzo Municipale*. In front of the latter are statues of *Correggio*, by Ferrarini (1870), and *Garibaldi*, by Calandra (1893). — A little to the N.E. rises the —

***Cathedral** (*Il Duomo;* Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Bisone*) and four of smaller size, and sculptures by *Lucchino Bianchini* (1493).

The Interior, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola*. 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel, frescoes of the 15th cent.; 5th chapel, frescoes by *Rondani*, a pupil of Correggio. To the right of the steps to the choir is the *Cappella dei Canonici*, with an altar-piece (Crucifixion) by *Gatti*, and on the right a bust of Petrarch, who was archdeacon of the cathedral, a work of 1713.

The octagonal Dome is adorned with an *Assumption by *Correggio* (1526-30), unfortunately much injured by damp. 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing

their way out of the church-walls into bright ether. The masterly and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration'. — '*Correggio*', by *Dr. Julius Meyer*. Noon is the best hour for inspecting the painting. (Copies in the picture-gallery, see p. 325.) Persons not liable to dizziness may ascend into the dome to examine the painting more closely, but no great advantage is thus gained, though a fine view is commanded from the outside gallery (½-1 fr.).

In the Choir, David and St. Cecilia, by *Giul. Ces. Procaccini*, and good half-Gothic stalls by *Cristoforo da Lendinara* (1473). — The Crypt, a spacious cruciform structure with thirty-eight marble columns, contains monuments of (r.) the Canon Montini (1507) and, farther on, the jurist Prati, by *Prospero Clementi* (1542), and of Bishop S. Bernardo degli Uberti, also by *Clementi*. — The Sacristy contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini*. — The principal altar is by *Clementi*. The 5th Chapel to the left of the entrance contains frescoes of the 14th cent., on the left History of St. Peter, on the right SS. Sebastian and Catharine.

The ***Baptistery** (*Battistero;* Pl. E, 3), on the S. side of the Piazza del Duomo, built in the Lombard-Romanesque style in 1196-1270, externally octagonal, with three round-arched portals, is constructed of Veronese marble, and consists of five stories with colonnades; the flat roof is surmounted by seven pyramidal turrets and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following Scriptural subjects: —

At the N. Portal (towards the Piazza), above, is the Adoration of the Magi; then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse. — At the W. Portal, above, a curious representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy; on the right, the six ages of man. — On the S. side is an Allegory of Death from the story of Barlaam and Josaphat. All these are probably by *Benedetto Antelami*, whose name appears as the master from the inscription on the portal.

The Interior (closed; key in the house No. 2, opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have been only partly completed. Above the doors are sculptures of the 13th cent., and on the E. side of the lower galleries is a series of *Reliefs of the months (incomplete) and other works of the 13th century. The Romanesque frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. — The whole population of Parma since 1216 is said to have been baptised here. The font dates from 1294.

The church of ***S. Giovanni Evangelista** (Pl. E, F, 3), belonging to an ancient Benedictine monastery, which is now a barrack, is an elegant cruciform Renaissance structure, covered by a dome, with aisles and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni;* the façade is by *Simone Moschino* (1604), and the tower by *G. B. Magnani* (1614).

Interior. In the two first chapels on the left, Frescoes by *Parmigianino* (SS. Lucia and Apollonia, two deacons, SS. Giorgio and Agata); in the 1st chapel on the right, a handsome monument of the Countess San vitale-Montenuovo, daughter of Marie Louise, the wife of Napoleon I.; in the 2nd chapel on the right, an Adoration of the Shepherds, by *Giacomo Francia*, 1519. In the recesses of the transepts are four terracotta statues by *Ant. Begarelli* (1561); to the left, Madonna and St. John the Evangelist,

to the right, St. Felicitas and St. Benedict. The sombre Dome is adorned with *Frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1521-24 (the best time to see them is at noon or 4 p.m.; copies in the picture-gallery, see p. 325). The half-dome of the *Choir*, containing a Coronation of Mary by Correggio, was removed in 1584 (the original of the principal group is in the Library, p. 326; copies of other parts are in the picture-gallery, see p. 325). The new dome of the choir was adorned with a copy of the complete work by *Ces. Aretusi.* The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept), *St. John the Evang. by *Correggio.* — The picturesque cloisters (to the left of the church) are not accessible.

A few paces to the N.W. of the Piazza Grande, in a small piazza, stands the ***Madonna della Steccata** (Pl. D, 3), an imitation of St. Peter's (a Greek cross with rounded ends), built by *Bernardino Zaccagni* in 1521-39. The soaring dome and the four half-cupolas produce a very imposing effect.

Interior. The corner-chapel to the left of the entrance contains a Madonna of the school of *Fil. Mazzola.* In the corner-chapel between the choir and the S. transept, monuments (r.) of Duke Ottavio Farnese and (l.) of Sforzino Sforza, the latter by *Giov. Franc. da Grate* (1529). The archway of the choir is adorned with frescoes by *Parmigianino*, the tribune with frescoes by *Anselmi.* Corner-chapel on the right of the choir: monument of Guido da Correggio, by *G. B. Barbieri;* the 1st chapel on the right contains the monument of Beltrando Rossi (1527).

The Piazza adjoining the church is adorned with a *Monument to Francesco Mazzola*, surnamed *Parmigianino* (p. 322), the painter, by Giov. Chierici, erected in 1879.

In the Piazza della Prefettura (Pl. D, 3) are a *Statue of Victor Emmanuel II.* and the old *Palazzo Ducale* (Pl. 18), now the seat of the *Prefettura.*

To the N.W. of the Prefettura, which is passed on the right, is the **Palazzo della Pilotta** (Pl. D, 3), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (we cross the court and ascend a broad flight of steps to the left).

In the entresol is the ***Museo di Antichità** (open daily 10-4, adm. 1 fr.; on Sun. and festivals 10-2, gratis).

I. Room. *Collection of Coins*, arranged in four cabinets and consisting of over 20,000 specimens. The two glass-cases contain Parmesan coins and medals. — II. Room. Bronzes: the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children; bronze tablet with the *Lex Rubria de Gallia Cisalpina*, and other inscriptions on bronze, obtained in the excavations at Velleia (p. 318); head of Hadrian in gilded bronze; bust of a young man; in the cases: *Drunken Hercules, Bacchus, Victoria, Ajax, and other bronze statuettes from Velleia; terracottas; golden necklaces, bracelets, and clasps of the later imperial epoch, found in digging the foundations of the theatre at Parma. — III. Room. Architectural fragments from the excavations (1844) in the ancient theatre of Parma. — IV. Room. Marble statues and fragments, chiefly from Velleia. The mural decorations are by *Scaramuzza.* — V. Room. Dies of the coins of Parma, mediæval seals, etc. — VI. Room. Cabinets and 'Cassoni' of the 16-17th cent.; choir-stalls with intarsia-work by *Bernardino Canocio da Lendinara* (1494). — VII. Room. Egyptian antiquities. — VIII. Room. Vases. — IX. Room. Etruscan antiquities, cinerary urns, vases, bronze mirrors and ornaments;

objects found in a tomb at S. Barbara. — A staircase descends from the first room to the rooms on the groundfloor. — Room I. Roman inscriptions. — Room II. Valuable collection of pre-Roman antiquities found in the province of Parma; weapons, implements of flint, bone, bronze, iron, and clay. — Room III. Similar antiquities from the 'Terramare' of Castione. — Room IV. Mediæval sculptures. — Room V. Mediæval and modern ceramic collection. — Room VI. Mediæval weapons.

The extensive *Picture Gallery, admirably arranged by *Corrado Ricci* in 1894, is on the first floor. Admission as to the Museo di Antichità, 1 fr. (illustrated catalogue 4 fr., abridgment 25 c.).

I. Room: nothing worthy of note. — II. Room. On the left, *371. *Giulio Romano* (after a sketch by Raphael in the Louvre), Christ in glory, with the Madonna, the Baptist, and SS. Paul and Catharine. On the opposite wall: 361. *In the Style of Murillo*, Job; 115. *Ribera*, The Apostles. — III. Room or Rotunda. Two colossal statues of Hercules and Bacchus with Ampelus, in basalt, found on the Palatine at Rome in 1726. To the right: 216. *G. B. Tiepolo*, St. John of Leonessa and St. Fidelis of Sigmaringen overcoming Heresy; 231. *Jac. Tintoretto*, Descent from the Cross; *Cima da Conegliano*, 370. Midas deciding between Apollo and Pan, 373. Endymion, *361, *360. Madonnas with saints.

IV-VI. Large Saloon. On the entrance-wall, Copies of Correggio's Coronation of Mary (in S. Giovanni, p. 324), by *Annibale* and *Agostino Carracci*. To the right: *Dosso Dossi*, 391. Adoration of the Magi, 398. Holy Family; 369. *Garofalo*, Madonna in clouds; *Franc. Francia*, 123. Pietà, 359. Holy Family, 130. Madonna in glory, with SS. Benedict, Placidus, Scholastica, and Justina (1515); 190. *Camillo Procaccini*, St. Cecilia; 58. *Jac. Loschi*, Madonna with angel-musicians (1471); no number, *Crist. Caselli*, Madonna, with St. Hilary and the Baptist; 45. *Al. Araldi*, Annunciation; 122. *Lodovico da Parma* (?), Annunciation, SS. Sebastian and Catharine; 141. *Girol. Mazzola*, Immaculate Conception. — In the middle of the room: Statue of Marie Louise in a sitting posture, in marble, by *Canova*. — The door at the end of this room leads to Rooms VII and VIII, with the modern pictures. The door to the left of the statue of Marie Louise leads to Rooms IX-XIII, which contain the collection of portraits. In RR. IX and X are portraits of the Farnese (300. Alex. Farnese, by *Sir A. More*); XI, Bourbons; XII, Portraits of the 16-17th cent. (over the entrance-door, 302. *Seb. del Piombo*, Pope Clement VII. and a chamberlain, unfinished, about 1532; opposite, *355. *Holbein the Younger*, Erasmus, painted about 1530); XIII, Portraits of the 17-18th centuries. — Adjoining is Room XIV, which contains admirable engravings by *Toschi* (d. 1854), after Correggio, etc. — We now return to Room III and pass to the right into the —

XV. Room. Water-colour copies of Correggio's works, by *Toschi* and his pupils. — XVI. Room. Drawings and paintings by *Parmigianino:* in the entry, 313. Portrait of himself; to the left, 192. Betrothal of St. Catharine.

Rooms XVII-XXI are devoted to *Correggio* and form the chief part of the gallery. — XVII. Room. **1 (350). Repose during the flight to Egypt ('Madonna della Scodella'), painted about 1528 for the church of S. Sepolcro. 'The picture breathes a spirit of cheerful and calm emotion and is suffused in a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow, stand out clearly against the darker wooded background, the tone of which is of a juicy greenish-brown' (*Meyer*, Correggio). — XVIII. Room: 2 (758). Annunciation, fresco from the church of SS. Annunziata, Parma. — XIX. Room: *3 (31). Madonna della Scala, a celebrated fresco (much injured); *4 (351). Madonna di S. Girolamo, also known as 'Il Giorno' (1527; the figure of the Magdalen is especially admired). — XX. Room. Photographs of works by Correggio. — XXI. Room: *6 (353). Martyrdom of SS. Placidus and Flavia. 'The artist's principal aim is to produce a pleasing picture. The tragic scene is transacted in a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tints are most attractive. Even the shadows produce an effect of light, and

define the form clearly and decidedly. The figures as it were float, breathe, and move in an atmosphere of brilliant light' *(Meyer)*. — 5 (352). Descent from the Cross (ca. 1525).

XXII. Room. Florentine, Sienese, and Modenese paintings of the 14-15th centuries. — XXIII. Room. Architectural paintings by *Bern. Belotto (Canaletto)* and others. — XXIV. Room. Landscapes by Italian masters. — XXV. Room. Landscapes by foreign masters. — XXVI. Room. Views of buildings in Parma *(Raccolta Storico-Topografica)*.

The door opposite the picture-gallery in the same story leads to the Library (open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 200,000 vols. and 4500 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand-vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; two 14th cent. MSS. of Dante's 'Divine Comedy'; a letter of Luther; Byzantine and Jewish miniatures; the original fresco of *Correggio's* Coronation of Mary from S. Giovanni (p. 324); bust of Archduchess Marie Louise by *Canova*; a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza* (1857).

The **Teatro Farnese**, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618-28 by *G. B. Aleotti*, a pupil of Palladio, and has recently been restored in excellent taste. — The (formerly) ducal *Tipografia*, founded by *Bodoni* in 1766, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the —

Convento di S. Paolo (Pl. D, 3), formerly a Benedictine nunnery, now a school, an insignificant building, containing charming *Frescoes by *Correggio* in the *Camera di S. Paolo*, which was thus decorated by order of the abbess Giovanna da Piacenza in 1518-19 (the best-preserved frescoes of the master): over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-4.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an arbour through which the light of heaven appears to find free ingress'. — *Meyer's Correggio.*

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by *Al. Araldi* (d. 1528). — The monastery church *(S. Lodovico)* contains the monument of Field Marshal Count Neipperg (d. 1829), the morganatic husband of the Empress Marie Louise after the death of Napoleon, by *Bartolini* of Florence.

To the S.W. of the Piazza Grande rises the **University** (Pl. D, 4), erected by *Galeazzo Alessi*, in the time of Ottavio Farnese (16th cent.), as a Jesuit college. It contains various natural history collections. The palæontological department (Director, Prof. P. Strobel), and the

Museo Zoologico Eritreo Bottego, a small collection illustrating the fauna of the Italian colonies in Africa (entrance Strada dell' Università, No. 7), are especially worthy of inspection.

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde* (Pl. C, 3), we reach the *Giardino Pubblico* (closed at 7 p.m.; formerly the Ducal Garden), at the N. end of which is the **Palazzo del Giardino** (Pl. B, C, 2), erected in 1564 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Carracci*. The palace is now a military school and not always accessible.

The garden adjoins the *Rampari*, a promenade encircling the town, and laid out on the site of the former fortifications. — To the S.E., between the Orto Botanico and the castle *(Citadella)*, lies *Lo Stradone* (Pl. E, F, 5, 6), another public walk.

The church of *San Sepolcro* (Pl. F, G, 4) is a Gothic building without aisles; the exterior has been modernized.

Interior. Magnificent flat wooden roof (15th cent.), supported by finely carved consoles. 1st Altar to the right, fresco altar-piece in compartments (15th cent. ?). 4th altar to the left, Madonna and Child, with St. John and angels, by *Parmigianino*. Frescoes on vault of choir and in 1st chapel to the left.

Steam Tramways from Parma. To the N.W. to *Fontanellato*, with a villa containing good frescoes by Parmigianino, and thence viâ *Soragna* (p. 319) to *Busseto*, a little town with 1900 inhab., the chief church of which, Chiesa dei Minori Osservanti, contains a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 329). — To the S. to (15 M.) *Langhirano*, in the upper valley of the Parma. — To the S.E. viâ *S. Lazzaro Parmense* to *Traversetolo*, whence we may reach *Canossa* (p. 320) in 2½-3 hrs. viâ *San Polo d'Enza*.

47. From Parma *(Milan)* to Sarzana *(Spezia, Pisa)*.

72 M. Railway in 2¼-4¾ hrs. (fares 13 fr. 15, 9 fr. 20, 5 fr. 90 c.). The fastest train is the so-called 'lightning express' from Milan to Rome viâ Pisa. — For *Spezia* (74½ M.) passengers change carriages at San Stefano di Magra, where the express does not stop. From *Sarzana* to *Pisa*, see p. 99.

This line traverses the plain to the S.W. of Parma to (5 M.) *Vicofertile* and (7½ M.) *Collecchio*, and at (12 M.) *Ozzano Taro* enters the boulder-strewn valley of the *Taro*, which it ascends, chiefly on embankments of masonry, to Borgotaro. — Near (14 M.) *Fornovo di Taro* (Tratelli Taverna) Charles VIII. of France, retiring over the Cisa (p. 328) in 1495, repulsed an attack of the Milanese and Venetians, who sought to embarass his march through N. Italy. — 20 M. *Citerna Taro*. Beyond (22 M.) *Lesignano di Palmia* we cross to the left bank of the river. 23 M. *Solignano*; 26 M. *Valmozzola*. We return to the right bank. — 28½ M. **Berceto.**

Berceto is the station for the village of *Berceto* (Alb. Agnetti), 9 M. above the railway, the Romanesque church of which displays primitive sculptures; and for the highroad to Pontremoli. About ¼ M. above Berceto, near the prettily situated hamlet of *Poggio* (Alb. alla Posta, rustic), this road unites with one from Fornovo (see above), before ascending to the

S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to the pass of **La Cisa** (3410 ft.; view limited to the S.), beyond which it descends via *Montelungo* to *Pontremoli* (see below).

Beyond Berceto the railway threads three tunnels and crosses the river twice. 33½ M. *Ostia.* We again cross and recross the river, passing through three more tunnels. — 38 M. *Borgotaro.* The little town, with 2200 inhab., lies ½ M. beyond the Taro, on the highroad to Sestri Levante (p. 96). — The line ascends in a long curve and pierces the ridge of the Apennines by a tunnel nearly 5 M. in length (transit in 9 min.). At the end of the tunnel, in the valley of the *Torrente Verde*, lies (43½ M.) *Grondola-Guinadi.* Passing through several tunnels, crossing and recrossing the Torrente Verde, and finally crossing the *Magra*, the train descends to —

49 M. **Pontrémoli** (760 ft.; *Alb. Flora; Alb. Valiani*, clean), a little town with 3000 inhab., beautifully situated amid fine mountain scenery, on the S. slope of the Apennines. It is the starting-point for the ascent of the *Monte Gottero* (5375 ft.; about 6 hrs.; fine views) and of the *Monte Orsaro* (6000 ft.; 4-5 hrs.). — Thence the railway descends the valley of the Magra, through the fertile *Lunigiana* (comp. p. 99), viâ (53 M.) *Filattiera*, (57 M.) *Villafranca-Bagnone*, and (60 M.) *Licciana-Terrarossa.* We cross the *Taverone.*

62 M. **Aulla** (**Alb. Italia*), a beautifully situated little place, at the confluence of the *Aulella* with the Magra. A railway is being built hence to *Lucca* (p. 394) viâ *Castelnuovo di Garfagnana* and the *Bagni di Lucca* (p. 400). — We cross the Aulella and thread four tunnels. 66 M. *Caprigliola-Albiano.* — 67 M. **S. Stefano di Magra.**

From Santo Stefano to Spezia, 7½ M., branch-railway in ca. ½ hr. (fares 1 fr. 35, 95, 65 c.). — The line diverges to the S. from the main line, crosses the Magra, and at (2½ M.) *Vezzano Ligure* joins the Genoa-Pisa railway (R. 18). Hence to (7½ M.) *Spezia*, see p. 99.

The main line follows the left bank of the Magra. — 72 M. **Sarzana,** a station on the Genoa-Pisa line (see p. 99).

48. Modena.

The Railway Station (Pl. E, F, 1), for the Milan-Bologna line (R. 45), the Verona-Mantua-Modena line (R. 38), and the branch-railways mentioned at p. 333, lies at the N. end of the town. ¾-1 M. from the hotels.

Hotels. Albergo Reale (Pl. a; E, 5), Via Emilia, with restaurant, well spoken of, R., L., & A. from 2 fr. 50, B. 1 fr.; Italia (Pl. b; E, 4), Via Fonte d'Abisso 3, near the Piazza Reale, with trattoria, R. & L. 2, A. ½ fr., omn. 60 c.; San Marco (Pl. c; D, 4), Strada Posta Vecchia, commercial, R. 2, A. ½, omn. ½ fr.; Albergo e Ristorante Centrale (Pl. d; D, 4), same street.

Cafés and Restaurants. *Fratelli Molinari*, Strada S. Carlo, cor. of the Via Emilia (Pl. E, 5), well spoken of; *Caffè Nazionale*, Via Emilia, near the Alb. Reale (Pl. E, 5).

Cab with one horse 80 c., with two 1 fr. per drive, at night 1 fr. 30 or 1 fr. 50 c.; per hour 1 fr. 60 c. or 2 fr., at night 2 fr. 10 or 2 fr. 50 c., each additional half-hour 50 or 60 c., at night 75 or 85 c. — Tramway through several of the streets.

Italian Protestant Church in the Piazza Grande.

Chiese

1	*Duomo*	D.5
2	*Campanile e Ghirlandina*	D.5
3	*S. Agostino (Pantheon Estense)*	B.C.4
4	*S. Bartolommeo*	D.6
5	*S. Domenico*	E.3
5bis	*S. Sebastiano (Pomposa)*	D.3
6	*S. Francesco*	C.6
7	*S. Giovanni decollato*	D.4
8	*S. Giorgio*	E.4
8bis	*Trinità*	E.6
9	*S. Paolo (Educatorio di)*	D.6
10	*S. Pietro*	E.7
10bis	*Carmine*	F.5.6
11	*S. Vincenzo*	E.5
11bis	*S. Carlo rotondo*	E.5

Edifizj ed Istituti pubblici

12	*Accademia delle Belle Arti*	E.3
13	*Orto Botanico*	G.3.4
14	*Osservatorio Astronomico*	EF.4
15	*Palazzo Reale, Scuola Mil.re*	E.3.4
16	*" Comunale*	D.5
17	*" Arcivescovile*	D.5
18	*Seminario Arcivescovile*	C.6
19	*Università*	E.5
19bis	*S. Carlo*	E.5
20	*Istituto Anatomico, Ospedali*	C.3
21	*Teatro Comun.e e Società del Casino*	F.4
22	*Teatro Storchi*	F.6
23	*Archivio di Stato*	E.3
24	*Banca Nazionale*	D.6
25	*Prefettura, Questura (Palazzo provinc.le)*	F.6.7
26	*Albergo Arti, Bibl.ca Estense, Museo Archeologico e Civico*	B.4
27	*Ospedale civico*	B.C.3.4
28	*Ricovero di Mendicità*	B.4
29	*R. Poste, Telegrafo*	E.6
30	*Monum.to Vittorio Emanuele*	F.6
31	*Arena Goldoni*	G.4

Geograph. Anstalt von

Wagner & Debes, Leipzig

Moděna (100 ft.), a town with 31,000 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of a province of the Emilia and the see of an archbishop, possesses broad streets, spacious arcades, a university, and an academy of art.

Modena, the ancient *Mutina*, in the dominions of the Gallic Boii, became a Roman colony in B.C. 183, and, being situated on the high-road from Rome to Mediolanum (Milan), was a place of some importance. After the murder of Cæsar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B.C. *(Bellum Mutinense)*; but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and forced to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo II. d'Este* gained possession of the supreme power, which his descendants continued to enjoy (see p. 336). — On the death of Alphonso II., without issue (1597), the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosimo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter *Beatrice*, who married Archduke Ferdinand, the duchy came into the possession of the younger branch of the House of Austria in 1814. The insurrections of 1821, 1831, and 1848 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

A specialty of Modena with regard to art-history was the sculpturing of Terracottas, the aim of the artists being to represent dramatic groups rather in accordance with pictorial than plastic principles, and therefore calculated only for being exhibited in niches. This branch of art was first fully developed by the strongly realistic master *Guido Mazzoni* (1450-1518), who worked also in Naples and at the court of France. Some of his works are in the crypt of the cathedral (p. 330), and in S. Giovanni Decollato (p. 330). The art was next practised in a more refined style by *Antonio Begarelli* (1498-1565), who, imbued with the best spirit of the Renaissance, usually rejected the aid of painting, and brought it to the utmost perfection of which it seems capable.

In the Piazza Grande, in the centre of the city, near the chief street, the Corso della Via Emilia, stands the ***Cathedral** (Pl. 1; D, 5), begun in the Romanesque style in 1099 by *Lanfranco* and consecrated in 1184, with a superstructure of later date. The façade is relieved by a large rose-window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with marble lions. The rude sculptures of the façade, representing the Creation, and the history of the first men down to Noah are by *Nicolaus* and *Guilelmus* (1099; comp. p. 338); on the S. side, to the right near the choir, is the history of St. Geminianus, by *Agostino di Ducci* of Florenze (1442). The sculptures of the N. lateral portals are also interesting. The choir has a tripartite semicircular exterior.

The Interior is low and heavy, but impressive. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. By the first column to the right is an old font, made out of a former capital. — In the 2nd chapel on the left, a late-Gothic Altar of terracotta (originally wider than at present), probably by the Florentine *Architect of the Pellegrini Chapel* (p. 214); 3rd chapel, a Coronation

of Mary, with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena (1385); 4th chapel, °Altar-piece, Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar is the pulpit by *Enrico di Campione*, 1322. — By the left entrance to the choir is the monument (designed by *Giulio Romano*) of Claudio Rangoni, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the celebrated Pico della Mirandola (p. 333); beyond, in the choir, are those of the last duke, Hercules III. of Este (d. 1803), and of another of the Rangoni family. In the choir, on the right, sculptures of the beginning of the 12th cent. by *Nicolaus* and *Guielmus* (p. 329), representing the Passion. Above these are frescoes of St. Christopher and the Annunciation (14th cent.?). The choir-stalls are by *Cristoforo da Lendinara* (1465). — The lofty CRYPT, with four lions at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus. The realistic °Group over the altar on the right, a Madonna and Christ, with a nun, St. Joseph, and a most unattractive servant, is by *Guido Mazzoni* (badly restored in 1851).

The ARCHIVES OF THE CATHEDRAL CHAPTER HOUSE contain a large number of manuscripts.

The ***Campanile,** or *La Ghirlandina* (Pl. 2), erected in 1224-1319, 335 ft. in height, is one of the finest in N. Italy. It leans a little towards the back of the cathedral, which is itself slightly out of the perpendicular. In the interior is preserved an old *Secchia*, or bucket, which the Modenese captured from the Bolognese at the battle of Rapolino, 15th Nov., 1325. The ascent is recommended (easy stair; custodian 50 c.). — Adjacent, in the small Piazza della Torre, is a statue of the poet *Alessandro Tassoni* (1565-1635), who has humorously described the above-mentioned incident in his celebrated epic poem 'La Secchia Rapita' (1616).

A little to the N.W., in the CORSO DELLA VIA EMILIA, stands the church of *S. Giovanni Decollato* (Pl. 7; D, 4), a plain round structure containing, to the left of the high-altar, a painted *Group, a Pietà, by *Guido Mazzoni* (badly restored in 1853). — Farther on, in a small piazza, is a statue of the learned historian *Lodovico Muratori* (1672-1750), erected in 1853.

At the N.W. end of the Via Emilia is the church of S. AGOSTINO (Pl. 3; B, C, 4), a 'Pantheon Estense', built by *Bibbiena* (?) in the florid baroque style and lately restored. It contains (to the left of the high-altar) a monument to the celebrated savant *Carolus Sigonius* (1524-85) and (to the left on quitting the church) a Pietà by *Begarelli*.

Adjacent stands the **Albergo Arti** (Pl. 26; B, 4), built by Duke Francis III. in 1767 and formerly belonging to the *Congregazione di Carità*, but now accommodating the municipal collections.

The COURT contains a statue of *Duke Borso of Este* (p. 336), by Ferd. Pellicia (1843), and the **Museo Lapidario**, comprising chiefly Roman inscriptions and sarcophagi; in the passage to the left, two mediæval monuments of 1312 and 1309, and the tomb of the jurist Giov. Sadoleto, by *Cristof. Stoporone* (1517). — On the groundfloor is also the *Biblioteca Poletti*, for students of the academy of arts.

On the first floor is the **Biblioteca Estense,** with 90,000 vols. and 3000 MSS., transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement claimed the Duchy of Ferrara as a vacant fief

(p. 336). Some of the MSS. are very valuable, *e.g.* a collection of Provençal poems by Ferrari (1254), Dante with miniatures (the 'Codice Estense'; 14th cent.), prayer-book of Elector Albert of Mayence (d. 1545), with miniatures. The library is open on week-days, 9-4, and is generally accessible also during the vacation (1st Aug. to 1st Oct.).

The second floor contains the **Museo Civico** (adm. 10-4; fee): plaster casts; modern paintings; Holy Family, group in terracotta by *Begarelli*; reminiscences of the revolutions of 1821, 1831, and 1848: photographs of monuments of art in the neighbourhood of Modena; valuable collection of Arab tombstones; ethnographical collection of objects from New Guinea, Peru, and Africa; coins and medals; prehistoric, Roman, and Etruscan antiquities.

The third floor accommodates the celebrated **Picture Gallery** (*Pinacoteca Estense*), presented to the city by Francis I. in 1869 and since augmented by the collection of the Marchese Compori (open 10-4, Sun. & holidays 11-2; adm. 1 fr.). Catalogue in preparation.

Room I (Dipinte e Busti in marmo). *Lor. Bernini*, Bust of Duke Francis I.

Room II (Scuola Ferrarese). To the left, *Ercole de' Roberti*, 50. Death of Lucretia, 442. Crucifixion (school-piece); 440. *Dosso Dossi* (*Battista Dossi?*), Adoration of the Holy Child; *Dosso Dossi*, 450 Alfonso I., Duke of Ferrara (copy of the last portrait by Titian, painted in 1533), *437. Madonna on clouds, with SS. George and Michael; 454. *Garofalo*, Pietà; 350. *Scarsellino*. Adration of the Holy Child.

Room III (Scuola Modenese, Bolognese, e Correggio). To the left, 486. *Barnaba da Modena* (14th cent.), 489. *Tommaso da Modena* (14th cent.), Small altar-pieces; 491. *Simone Avanzi*, Madonna with angels; 479. *Fra Paolo da Modena*, Madonna, with praying Dominican; 485. *Cristof. da Lendinara*, Madonna (1482); 480. *Bartolommeo Bonasia*, Pietà (1485); no number, *Agnolo* and *Bart. Erri*, Large winged altar-piece (1462); 476. *Franc. Bianchi Ferrari* (Correggio's teacher), Annunciation (1510); 478. *Gaspare Pagani* (Modena; d. 1513), Betrothal of St. Catharine; 477. *Bern. Loschi*, Madonna and two saints (1515); *Marco Meloni*, 483. Madonna and two saints (1504), no number, St. Jerome; *Correggio*, 423. Madonna, 534. Angel (school-pieces); 594. *Ant. Bartolotti* (?), Madonna; *17. *Correggio*, Madonna; no number, *Niccolò dell' Abbate*, Series of frescoes from the château of Scandiano (p. 321), comprising nine scenes from the Æneid (transferred to canvas); 447. *Giac. Francia*, Assumption. On an easel: Circular painting by *Niccolò dell' Abbate*.

Room IV (Scuola Veneta, Lombarda, Toscana). To the left, 293. *Cima da Conegliano*, Christ; 298. *Girol. Moceto*, Portrait of a boy; 490. *Boccaccio Boccaccino*, Madonna, with St. Sebastian (school-piece); 468. *Veronese School* (14th cent.) Lid with representation of a baptism; *470. *Cima da Conegliano*, Pietà; 464. *School of Giovanni Bellini* (*Vinc. Catena?*), Madonna, with saints and donors; 426. *Tom. Aleni* (*Boccaccino?*), Holy Family; 467. *Bonifazio II.*, Adoration of the Magi; 433. *Paolo Veronese* Knight; 57. *Titian*, Portrait (copy); no number, *Battista Zelotti*. St. Catharine; 422. *Jac Bassano*, SS. Peter and Paul; 492 *Franc. Caroto*, Virgin sewing; 5. *Bart. Montagna*, Madonna; 239. *Palma Giovane*, Allegory; 438. *Franc. Neri da Voltri*. Madonna (1343); 449. *Style of Verrocchio* (?), Adoration of the Holy Child; 432. *Sandro Botticelli*, Madonna (school-piece); 456. *Andrea del Sarto*, Holy Family (copy?); 455. *Dom. Puligo*, Madonna; 334. *Giul Bugiardini*, Holy Family; *Andrea Solario* (?), 232. Ecce Homo, 7. Bearing of the Cross; 228. *Marco da Oggiono*, Madonna; 487. *Cesare da Sesto* (?), The Saviour. — On the upper part of the walls: *Jac. Tintoretto*, Ceiling-paintings from Ovid's Metamorphoses. — To the right is —

Room V (Scuole Diverse). To the left, 407. *Lod. Carracci*. Assumption; 356. *Camillo Procaccini*, Adoration of the Magi; *Guido Reni*, 448. St. Rock in prison, *414. Crucifixion; 466. *Guercino*, Crucifixion of St. Peter; 12 *D. C Ivaert*, Portrait; *Guercino*, 225. Portrait 40. Venus and Mars, 438. Betrothal of St. Catharine; 465. *Giul. Ces. Procaccini*, Presentation in the Temple; 15. *Bart. Manfredi*. Soldier drinking; 204. *Sassoferrato*, Virgin at prayer.

Room VI (Scuola Spagnuola, Francese, Tedesca, Fiamminga). To the right, 163. *Master of the Death of the Virgin*, Madonna (injured); 162. *Style of Memling*, Madonna, with angelic musicians; 320. *Dirck Bouts*, St. Christopher (copy?); 312. *Style of Fr. Clouet*, Portrait; *472. *Velazquez*, Duke Francis I. of Este (1637).

Room VII (Scuola Fiamminga, Francese, Tedesca). Pictures of the 17-18th centuries. — Room VIII (Passaggio). Drawings.

Room IX (Scuole Antiche e Moderne). Italians of the 17-19th centuries. Wall to the left: 345. *Salv. Rosa*, Landscape; 33. *Carlo Cignani*, Portrait; 201. *Bern. Belotto* (?), Grand Canal at Venice. — Right wall: 243. *Lionello Spada*. Gipsy.

Room X (Sculpture and Articles of Vertu). By the walls: Sculptures by *Begarelli*, including a fine coloured Madonna; coins of Italian cities; plaques and medals of the Renaissance; large bronzes, including a coffer by *Caradosso;* fine majolica (16th cent.). — In the middle: Harp, with miniatures by a Ferrarese master of the 16th cent.; violin and violoncello, made for Duke Francis II. by *Dom. Galli* in 1687 and 1691, with exquisite wood-carving; ivory saddle (15th cent.) and other carvings; bronze vase by *Riccio*.

S. Francesco (Pl. 6; C, 9), a Gothic church, contains a *Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 13 lifesize figures, among which the group of the women is specially pleasing.

At the S. end of the town rises **S. Pietro** (Pl. 10; E, 7), a spacious church with double aisles, one of the best brick façades of the Renaissance, and cross vaulting, partly in the pointed, and partly in the Romanesque style.

Interior. 1st Altar on the right. Pietà, of the *School of Ferrara* (attributed to *Herri Bles*); above the 3rd confessional to the right, a Madonna and angels in clouds with John the Baptist and St. Luke, of the school of *Garofalo*. In the chapel to the right of the choir, *Mourning for the dead Christ, in terracotta, one of *Antonio Begarelli's* chief works. The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by *Begarelli* (whose remains were interred here in 1875) and completed by his nephew Lodovico. Six statues in the nave by the same master. 2nd Altar in the left aisle, Madonna with SS. Jerome and Sebastian, attributed to *Dosso Dossi* (?).

In the Piazza Garibaldi (Pl. F, 6), at the S.E. end of the Via Emilia, stands a large monument to *Victor Emmanuel II.*, by Gius. Gibellini (1890). — A few paces farther on, to the right, is the *Teatro Storchi* (Pl. 22).

Between the spacious Piazza Reale (Pl. E, 4) and the Corso Vitt. Emanuele is the **Palazzo Ducale**, now the *Palazzo Reale* (Pl. 15; E, 3, 4). This magnificent edifice, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, is now a military school. — In front stands a *Monument to Ciro Menotti*, by *Sighinolfi*, erected in 1879. A little to the N.W., in the Piazza S. Domenico (Pl. E, 3, 4) and in front of the church of that name, is a *Monument to the Insurgents* of 1821 and 1831.

From the Corso Cavour (Pl. F, 3, 4) we enter the beautiful **Giardino Pubblico** (Pl. F, 3; closed in rainy weather). At the side-entrance, in the Corso Vitt. Emanuele, is a bronze monument to *Gen. Nic. Fabrizi* (d. 1885), by G. F. Fasce, erected in 1896. — The former ramparts of the town also afford pleasant walks.

From Modena to Vignola, 16 M., railway in about 1 hr. — Unimportant stations. *Vignola*, prettily situated on the *Fanaro*, is the birthplace of the famous architect *Giac. Barozzi*, surnamed *Vignola* (1507-73). Thence to Bologna, see p. 342.

Another Railway unites Modena with (10½ M., in ¾ hr.; fares 1 fr. 30, 85 c.) *Sassuolo*, a small town with 3100 inhab., on the *Secchia*, with a former ducal villa and park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs. — From Sassuolo a beautiful Highroad ascends the valley of the Secchia to *Castellarano* (with an old castle), *Roteglia*, and *Vitriola* (with a chalybeate spring). It then traverses the valleys of the *Dolo* and *Dragone*, passes (right) the high-lying *Montefiorino* (with a decayed château of the Montecuculi), and reaches the *Calvario*, a curiously shaped serpentine crag, and a gaseous spring. Farther on are the villages of *Sassatella*, *Frassinoro* (with a ruined abbey), and *Piandelagotti* (Alb. dell' Appennino; Locanda Facchini), the last frequented as a summer-resort. Hence we may proceed either viâ the *Foce delle Radici* and *Castelnuovo di Garfagnana* (p. 328) to the *Bagni di Lucca* (p. 400) or viâ *Sant' Anna* and *Fiumalbo* (see below) to the *Abetone Pass* (pp. 361, 362). — From Sassuolo to *Reggio*, see p. 321.

From Modena to Mirandola, 19½ M., railway in 1½ hr. (fares 2 fr. 30, 1 fr. 55 c.). The least unimportant station is (15½ M.) *Cavezzo*, where a branch diverges to *Finale Emilia*, viâ S. Felice sul Panaro (p. 361). — 19½ M. **Mirandòla**, on the old road from Verona to Bologna, a town with 3000 inhab. and broad streets and picturesque, antiquated buildings, after many vicissitudes came into the possession of the *Pico* family. Count Giovanni Pico (1463-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandòla and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old *Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

About the year 1770 Duke Francis III. of Modena constructed a bold and interesting, but now neglected road from Modena to Pistoja, a distance of 60 M., leading by *Formigine*, *Monfestino*, *Pavullo*, *Pievepelago*, and *Fiumalbo* (3090 ft.), at the base of the lofty *Monte Cimone* (p. 362), where charming views of the Apennines are obtained. A diligence runs daily to Pievepelago. Continuation of the road (to Boscolungo, S. Marcello, etc.), see p. 362.

49. From Padua to Bologna.

76½ M. Railway in 2½-5 hrs. (fares 13 fr. 90, 9 fr. 75, 6 fr. 30 c.; express 15 fr. 30, 10 fr. 75 c.); to (47 M.) *Ferrara* in 1½-3 hrs. (fares 8 fr. 60 c., 6 fr., 3 fr. 85 c.).

Padua, see p. 231. The line skirts the navigable *Canale di Battaglia*. — 6 M. *Abano*, a small town, said to be the birthplace of the historian Livy, lies at some distance to the right of the line. In the vicinity are the *Bagni* (Alb. Orologio; Alb. Todeschini), the *Aquae Patavinae*, or *Fons Aponi*, of the Romans, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), with a ruined monastery. — 8 M. *Montegrotto*. The train threads a long tunnel.

11 M. **Battaglia** *(Albergo alle Terme; Alb. al Monte; Italia)*, with warm saline springs (season, March 15th to Oct. 31st). The baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a beautiful park at the foot of the hill of *Sant' Elena*, which is crowned by the château of the same name. In the trachyte rock of this hill is a natural

Vapour Grotto, in which the temperature is 116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism and cutaneous disorders, scrofula, etc.

A little to the N. of Battaglia is the château of **Cattajo**, erected by the Venetian family of the Obizzi, and now the property of the Archduke Francis Ferdinand of Este (p. 329), who transferred the collection of antiquities to Vienna in 1895. The frescoes by Zelotti are worth seeing. — The *Oratorio S. Michele*, or *Chapel* of the château, contains good early Italian pictures. — Fine park.

About 3 M. to the S.W. of Battaglia, and about as far from Monselice and Este, on a picturesque slope on the S.E. verge of the Monti Euganei, is situated **Arquà Petrarca**, a village noted for its wine, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,
Suscipe virgo parens animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.
MCCCLXXIIII. XVIIII. Julii.

On the top is a bust of Petrarch, dating from 1547. His house, charmingly situated in the upper part of the town, with painted wooden ceilings and faded frescoes of scenes from his poems, contains a few reminiscences of the poet (adm. ½ fr.).

14½ M. *Monsélice* (Scudo d'Italia, plain; one-horse carr. to Battaglia viâ Arquà Petrarca, about 4 fr.; bargaining necessary), a town of 3400 inhab., picturesquely situated at the S.E. base of the Monti Euganei, has remains of fortified walls and a ruined castle, once belonging to the Patriarch of Venice, on a lofty trachyte rock.

From Monselice to *Mantua*, see p. 225.

We cross the Battaglia Canal. 18 M. *Sant' Elena*. Near (23 M.) *Stanghella* the line crosses the *Gorzone Canal*. The country is fertile, but flat and marshy. Near *Boara* a new fort is passed and the *Adige* crossed.

27½ M. **Rovigo** (**Buffet; Corona Ferrea*, with trattoria, R. 2 fr.; *Caffè Vittorio Emanuele*, both clean; omnibus from the station to the Piazza Vitt. Emanuele; *Post Office* in the Piazza Garibaldi), on the *Naviglio Adigetto*, the capital of a province, with 7300 inhab., belonged to Venice from 1484 downwards. — An avenue of plane-trees, continued by the Via Porta Adige and the Via Angeli, leads from the station to the Piazza Vittorio Emanuele, passing (on the left) the *Palazzo Roncali*, a Renaissance building by Sammicheli (1555). In the piazza stand a Venetian column and a marble *Statue of Victor Emmanuel II.* by Monteverde (1881). Adjoining the Café Vittorio Emanuele is the entrance (marked 'Accademia dei Concordi') to the —

Palazzo Comunale, which contains the municipal collections of books and art.

Staircase: fine tapestries and a bust of J. Miani (d. 1872), the African traveller, who was born at Rovigo.

The First Floor contains the *Library* (80 000 vols.; also, **St. Lucia**, a painting by *Quiricius da Murano*, 1462) and a **Picture Gallery**. Among the best works in the latter are the following: 2. Copy of *Titian*, Madonna (original in the Hof-Museum at Vienna); 3. Copy of *Gent. Bellini*, Madonna; 4. *Bern. Licinio*, SS. Lucia, Agnes, and Catharine; 11. *Giorgione*, Portrait;

18. *Palma Vecchio*, Madonna and saints; 22. *Giorgione* (?), Scourging of Christ; 24. *Bissolo*, Christ; 25. *Giorgione* (?), Bearing of the Cross (copy; original at Vicenza, p. 227); 31. *School of Giov. Bellini*, Betrothal of St. Catharine; 34. *Vitt. Carpaccio* (?), Portrait; 35. *Bonifazio*, St. Peter; 37. *Angelica Kaufmann*, Innocence; *39. *Palma Vecchio*, Madonna with SS. Helena and Jerome (retouched); 42. *Perugino* (acc. to Mr. Crowe by *Lo Spagna*), Madonna; 48. *Perino del Vaga*, Madonna and saints; 80. Copy of *Bellini* by *Marco Belli*, Presentation in the Temple; 103. *Mabuse*, Venus; 106. *Cima da Conegliano* (?), Madonna; 109. *Giov. Bellini*, Madonna; above, *Dosso Dossi*, 102. SS. Benedict and Bartholomew, 110. SS. Lucia and Agnes; 118. *Andrea Schiavone*, Apollo and Daphne, after Giorgione (p. 299); 119. *Holbein* (*B. Strigel?*), Portrait of Ferdinand I. (1525); 123. *Palma Vecchio*, Portrait (copy?); 126. *Pedrini*, Ecce Homo; 134. *Antonio Badile*, The Magi; 135. *Dosso Dossi* (not Garofalo), Madonna and saints; 136. *Bart. Montagna* (ascribed by Crowe to *Polidoro*), Madonna and saints; 142. *Titian* (?), SS. Nicholas, Paul, Francis, and Cecilia; 152. *Panetti*, Nicodemus with the body of Christ; 148. *Palma Vecchio* (copy), Adam and Eve.

Second Floor. Portrait of Biela, the astronomer, by *C. Rahl* (1836), and a small collection of antiquities.

The Via Orefici leads to the left from the Piazza Vitt. Emanuele to the Piazza Garibaldi, where a bronze *Equestrian Statue of Garibaldi*, by Ett. Ferrari, was erected in 1894.

To the W. of the Adigetto, in the small Piazza Castello, are two surviving towers of an old castle.

From Rovigo to *Verona*, see p. 220.

From Rovigo to Chioggia, 35½ M., railway in 2-2½ hrs. (fares 6 fr. 45, 4 fr. 55, 2 fr. 90 c.). The chief intermediate station is (15½ M.) **Adria** (**Stella d'Italia*), a town with 7600 inhab., situated on the *Bianco Canal*, on the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant. In the *Museo Civico* and in *Signor Bocchi's* collection are numerous antiquities (chiefly fragments of vases). — 35½ M. *Chioggia*, and thence to Venice, see p. 303.

32½ M. *Arquà Polesine*. The line crosses the *Bianco Canal* near *Bosaro*, and near (36 M.) *Polesella* reaches the *Po*, here the boundary between Venetia and the Romagna, the left bank of which is now followed. 40½ M. *Paviole*; 43½ M. *S. Maria Maddalena*. The river is then crossed, and the train reaches (45 M.) *Pontelagoscuro*.

47 M. **Ferrara**, see p. 336.

Immediately to the S. of Ferrara the train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro*, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, and *S. Giorgio di Piano*.

From S. Pietro in Casale a diligence plies twice a day in 1½ hr. to **Cento**, a small town (5000 inhab.) on the *Reno*, the birthplace of the great painter *Giovanni Francesco Barbieri*, surnamed *Guercino da Cento* (b. 1591; d. at Bologna 1666). The *Pinacoteca Comunale* and several of the churches, particularly that of the *Madonna del Rosario*, contain works by *Guercino*. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galletti* (1862). — Near Cento is situated *Pieve di Cento* (steam-tramway from Bologna, see p. 342), a small town with the pilgrimage-church of *S. Maria Assunta*; the high-altar-piece is a fine Assumption by *Guido Reni*.

Next stations *Castel Maggiore* and *Corticella*. The fertility of the soil increases as Bologna is approached.

76½ M. **Bologna**, see p. 341.

50. Ferrara.

Railway Station (Pl. A, 2, 3; unpretending restaurant), outside the Porta Po, at the N.W. end of the town.

Hotels. Stella d'Oro, opposite the castle (Pl. D, 4), with trattoria, well spoken of, R. & L. 2½, A. ½-¾, omn. ¾ fr.; *Albergo Reale e Europa, Corso della Giovecca, opposite the post-office (Pl. E, 4), with electric light, similar prices; Piccolo Parigi, near the Stella d'Oro. — *Caffè Milano* in the Piazza del Mercato, near the cathedral, etc.

Cab from the station to the town 1 fr., per hour 1½ fr., each additional ½ hr. 60 c. — **Omnibus** from the station to the cathedral, by the Via Giardini (15 c.); from the cathedral to the Porta Romana, etc.

Post Office, in the Corso Giovecca (Pl. E, 4). — **Telegraph Office,** in the Castello.

Principal Attractions (one day): Castello; Cathedral; Palazzo Schifanoja; Seminario Vescovile; Palazzo de' Diamanti.

Ferrara, the ancient *Forum Alieni*, is situated 3½ M. to the S. of the Po, in a fertile, but unhealthy plain. It is the capital of a province, with 29,000 inhab., and possesses broad streets, mouldering palaces, and other reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the celebrated court of the House of Este.

The family of Este was descended from the Lombardic invaders of Italy, and derived its feudal name from the castle mentioned at p. 225. *Azzo II.* (d. 1117) became Count or Margrave of Este under Emp. Henry III. His son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the Guelphs, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Fulco*, the eldest son of Azzo was the ancestor of the Italian house of Este. *Obizzo III.*, who established a permanent dominion over Modena and Reggio (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of Duke of Modena and Reggio from Emp. Frederick III., and that of Duke of Ferrara from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471-1505), and the son of the latter, *Alphonso I.* (1505-34), husband of the infamous Lucrezia Borgia, were powerful and influential princes. *Cardinal Hippolytus d'Este*, Archbishop of Milan, brother of Alphonso, was the friend and patron of *Ariosto*. *Hercules II.* (1534-58), son of Alphonso, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558-97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido'; born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is, however, not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-98), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonso I., but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame
This lordly House as frequent guest can claim.'

FERRARA.
Pta degli Angeli
Prati di Casa Pio
Tiro a Segno
Prata di Casa Pio
Casino Pio
S. Cristoforo
Piazzetta Borsa
Cimitero Israelitico
Canalnovo
Pta Po
Stazione
Casa dell'Ariosto
S. Maurelio
S. Benedetto
Pal.o Sagrati
Ateneo civico
Pal.o Bevilacqua Ariosti
Pta Mare
S. Giov. Battista
Pal.o Zatti
S. Maria della Rosa
S. Domenico
dei Gesù
Fabbriche Militari
Ospedale
Castello
Teatro Comte
S. Spirito
Accad.a Ariost.
Posta
Pal.o del Monte
Arcivescovado
Teatro Bonacossi
Cattedrale
Pal.o di Ragione
S. Paolo
S. Francesco
Bne di S. Paolo
Pta Reno
Università
Giardino Botanico
Corpus Domini
Giro lamo
Off.a del Gaz
Bne di S. Lorenzo
T. Borgia
Palazzo Schifanoja
S. Maria in Vado
Bne di S. Tommaso
S. Pietro e Paolo
Molino
Sobborgo di S. Lucia
Bne di S. Pietro
Pal.o Costabili
Bne di S. Antonio
Bast.e del Montagnone
Bne del buon Amore
Pta Romana
1. Seminario . . . . . D.5.
2. Prefettura, Telegrafo etc. D.4.
3. Monumento Savonarola D.4.
1 : 20.000
0 100 200 300 400 500 metri
N.
S.
a Venezia
a Bologna
a Comacchio
Fontenuovo
Bologna
Via Aria nuova
Via Porta Po
Via Arioste
Corso della Giovecca
Corso di Porta Mare
Via Palestro
Via Borgo Leoni
Via Belvedere
Via Mortara
Via Ripagrande
Via Coperta
Via Vittoria
Via Giovecca
Via Madama
Via Scienze
Via Romana
Via Mercato
Via Cairoli
Via Garibaldi
Via Cavour
Via Ercole I
Via Settembre
Via Piangipane
Via Montebello
Via Ser del Possato
Via Ferrara
Via Fossa
Via Rampari
Via Circonvallazione
Via Circonvallazione
Via Circonvallazione

The art of **Painting** was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 15th century they were chiefly influenced by the Paduan school and by Piero della Francesca of Umbria. This double influence is shown in the case of *Cosimo Tura* (1432-1495) and of *Francesco Cossa*, whose chief works are the frescoes in the Palazzo Schifanoja (p. 339). The latter also practised his art at Bologna. *Lorenzo Costa* (1460-1535), another Ferrarese master, left his home in his youth and came into intimate relations of action and reaction with Francesco Francia, the chief master of the Bolognese school (comp. p. 344). The other great masters of the 16th cent. also owed much to external sources. At their head stands *Dosso Dossi* (ca. 1479-1542), who shows the influence of Ariosto in his genre works and of Giorgione in his poetically conceived landscapes. — *Benvenuto Tisi*, surnamed *Garofalo* (1481-1559), long associated with Dossi, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, such as those in the Pal. de' Diamanti (p. 340), though of great technical perfection, become tedious through the insipid sweetness and empty conventionality of the heads. — *Lodovico Mazzolino* (1481-1530) is known for his fiery red colouring, but sinks into insignificance when compared with his great contemporaries. — *Correggio* (p. 322) received his first artistic training in the school of Ferrara. — The princes of Este, it is well known, were eager collectors of the works of Raphael and Leonardo. *Titian* also occasionally resided at Ferrara, where he painted three Bacchanalian scenes (now in London and Madrid) for Alphonso I.

The ***Castello** (Pl. D, 4), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian (ring at the iron gate to the right, at the S.W. entrance; fee $^1/_2$-1 fr.) shows several dungeons, and among them one at the base of the 'lion tower', where the *Margrave Nicholas III.* confined his faithless wife *Parisina Malatesta* and his natural son *Hugo*, her paramour, before beheading them (May 21st, 1425). Lord Byron in his poem of 'Parisina' substitutes the name of Azo for Nicholas as being more metrical. — The *Sala del Consiglio* and the adjacent *Sala di Napoli*, in the building of the prefecture, contain frescoes attributed to *Dosso Dossi*, representing wrestling-matches of the ancient palæstra. The *Sala dell' Aurora* (said to be Eleonora's room) contains a fine *Frieze with children ('putti'). Adjacent is a cabinet with three Bacchanalia, erroneously attributed to Titian.

In the *Giardini Pubblici*, on the N.W. side of the castle, is an insignificant statue of Victor Emmanuel II. (1889).

Between the castle and the cathedral rises a monument by Galetti to *Girolamo Savonarola* (Pl. 3), who was born at Ferrara on 21st Feb., 1452 ('in tempi corrotti e servili dei vizi e dei tiranni flagellatore'; p. 418). — On the right, farther on, is the *Palazzo del Municipio* (Pl. D, 4, 5), the oldest residence of the Este family, rebuilt in the 18th century.

The ***Cathedral** (*S. Giorgio;* Pl. D 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The

projecting portal, enriched with sculptures and two lions, was added at a later period; the reliefs are of an earlier date, some of them being probably by *Nicolaus*, who also worked in Verona (p. 215).

The fine INTERIOR, with its aisles and double transept, does not correspond with the façade, as it was modernized by *Mazzarelli* in 1712. In the 2nd TRANSEPT on the right: Martyrdom of St. Lawrence by *Guercino* (ruined); on the altar at the back, Crucifix, with the Virgin, St. John, St. George, and St. Maurelius, five figures in bronze, by *Niccolò Baroncelli* and *Dom. di Paris* (1453-66); terracotta figures of Christ and the Apostles in both transepts by *Alfonso Lombardi* (repainted). — In the CHOIR, to the right, Annunciation; to the left, St. George, by *Tura*; above, Last Judgment, fresco by *Bastianino*. 6th altar to the left, Coronation of the Virgin, saints below, by *Fr. Francia* (late work). — 3rd altar on the left, Madonna enthroned with saints, by *Garofalo* (1524). On the right and left of the principal door, SS. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garofalo*, Annunciation; *Panetti*, Madonna, with two donors; *Giacomo da Siena*, Statue of the Madonna (1408).

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive stories, erected in the Renaissance style under Ercole II. Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade, erected in 1315-26, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *S. Romano*, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The **Seminario Vescovile** (Pl. D, 4, 5), formerly the *Palazzo Trotti*, Via Cairoli 32, contains *Frescoes by *Garofalo* in two rooms on the groundfloor (best light about midday; fee ½ fr.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1519), though too sombre for ceiling-paintings, are artistically of great beauty and well-preserved. David and Goliath, the Judgment of Solomon, Prometheus, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist. Tasteful ornamentation.

S. PAOLO (Pl. 13) contains pictures by *Bonone* and *Scarsellino*, and on the pillar to the right, a bust by *Aless. Vittoria* of *Ant. Montecatino*, the friend and minister of Alphonso II.

The **University** (Pl. D, E, 5, 6), with faculties of medicine, mathematics, and jurisprudence, now attended by barely 50 students, contains a valuable collection of coins, and Greek and Latin inscriptions (in the court several Roman and early-Christian sarcophagi), and a *Library* of 100,000 vols. and 1100 MSS.

Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* Gerusalemme Liberata', also with corrections; letters and poems written by Tasso in prison; *Guarini's* MS. of the 'Pastor Fido'; a number of choir-books of the 13-16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of *Ariosto*. His monument was brought here from S. Benedetto (p. 340) in 1801.

S. Francesco (Pl. E, 5), a brick church in the early-Renaissance style, erected in 1494 by *Pietro Benvenuti*, is entirely covered with domes, and each aisle is flanked with chapels. The frieze of

'putti' and foliage is by *Giralamo da Carpi*. 1st Chapel on the left, Frescoes by *Garofalo*, the Kiss of Judas, with the donors. The church contains monuments of the family of Este and that of *Giambattista Pigna*, the secretary of Alphonso II. and rival of Tasso (a simple slab, outside, to the right of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

Santa Maria in Vado (Pl. F, 6), one of the oldest churches at Ferrara, but altered in the early-Renaissance style after 1495 by *Biagio Rossetti* and *Bartolommeo Tristani* according to plans by *Ercole Grandi*, consists of a nave and aisles, with a flat ceiling resting on ten columns, and surmounted by a dome. It contains frescoes by *Bonone*.

At No. 23, Strada della Scandiana, is the **Palazzo Schifanoja** (Pl. F, 6), once a château of the Este family, and now the property of the town. It was begun by Alberto d'Este in 1391, and completed by Borso in 1469. Over the handsome portal is the unicorn from Borso's armorial bearings.

The principal saloon (1st floor) contains some celebrated *Frescoes, completed about 1470. Only seven of the original twelve scenes are preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months. These and the signs of the zodiac (in the middle) are by pupils of *Cosimo Tura*. In the lower row are scenes from the life of Borso and employments of men in the various months, by *Franc. Cossa*. — The adjacent *Sala degli Stucchi* (1467) is decorated with fine mouldings (frieze and ceiling) by *Dom. di Faris* of Padua (fee 1/2-1 fr.).

To the S. of S. Maria in Vado, in the Corso Porta Romana, is the former **Palazzo Costabili** or *Palazzo Scrofa* (Pl. F, 7), now known as the *Palazzo Beltrami-Calcagnini*. It was erected for Lodovico il Moro, but is uncompleted. Handsome court. On the ground-floor to the left are two rooms with excellent ceiling-frescoes by *Ercole Grandi:* in the first, prophets and sibyls; in the second, scenes from the Old Testament in grisaille.

The N. Quarter, or 'Addizione Erculea', built by Hercules I. in the 14th cent., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mare*. At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the Renaissance *Palazzo Prosperi*, or *de' Leoni*, built about 1500, with a fine portal and admirable ornamentation, and the —

***Palazzo de' Diamanti** (Pl. D, 3), so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti*, and completed in 1567. It contains the *Ateneo Civico* and the important **Civic Picture Gallery*, most of the works in which belong to the *School of Ferrara;* for Garofalo, see p. 337. (Open daily 10-4, on Sun. & holidays 12-4, 1/2 fr.; entrance to the left in the court; catalogue in preparation.)

I. Room. To the right of the entrance, 2. *Rocco Marconi* (not *Palma Vecchio*), The Tribute Money (retouched); 13. *Panetti* (master of Garofalo), St. Paul, a fresco; 17. *Girol. da Carpi* (pupil of Garofalo), St. Catharine; 16. *Dom. Tintoretto*, Madonna del Rosario. — II. Room. 11, 13. *Panetti*, Annunciation; 15. *Pellegrino Munari of Modena* (not *Lor. Costa*), Madonna enthroned, with SS. Germinian and Jerome (1501); 14. *Cotignola* (?), St. Sebastian (1513). — III. Room (r.): opposite the window, 7, 9. *Cosimo Tura* (not *Franc. Cossa*), two round pictures with scenes from the life of St. Maurelius; 18. *Grandi*, Adoration of the Child; 20. *Garofalo*, S. Niccolò da Tolentino celebrating mass; °24. *Tura*, St. Jerome. We now return through the second room to the IV. Room: 4. *Garofalo*, The Old and New Testament, an allegorical fresco from S. Andrea. — V. Room. 2. *Grandi* Pietà; 7. *Garofalo*, Adoration of the Magi (in the artist's later style, 1549). — VI. Room. 2. *Dosso Dossi*, John the Evangelist in Patmos; *Garofalo*, 3. Madonna del Pilastro, 5. Raising of Lazarus (1532), 6. Adoration of the Child (1513: early work in Costa's manner; here attributed to *Ortolano*), 7. Adoration of the Magi, with a carnation (garofalo) painted in the foreground by way of signature (1537); 9. *Mazzolino*, Adoration of the Child with SS. Benedict and Albericus (the only picture by this master with large figures); 11. *Cortellini*, Madonna with saints and donors (1512); 12. *Garofalo*, Christ on the Mount of Olives. — VII. Room. 5. *Guercino*, Decapitation of St. Maurelius; °9. *Garofalo*, Madonna among clouds, with SS. Jerome and Francis of Assisi and donors of the Sussena family below (one of the finest pictures by this master; 1514); 10. *Vitt. Carpaccio*. Death of Mary (1508); 11. *Grandi*, Martyrdom of St. Sebastian; *Garofalo*, 15. Slaughter of the Innocents (1519), 19. Flight into Egypt. — VIII. Room. 1. *Dosso Dossi*, Annunciation; 3. *Timoteo Viti* (more probably *Ercole Grandi*), Assumption of St. Mary of Egypt; 4. *Panetti*, St. Andrew. — IX. Room. Rear-wall. °6. *Dosso Dossi*, Altar-piece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, above the Resurrection, one of the master's finest works (ruined by retouching); *Garofalo*, 4. Miraculous resuscitation on the finding of the Cross (1536), 3. Madonna del Riposo (1525); 2. *Luca Longhi*, Circumcision. — X.-XIII. Rooms (to the right of the entrance): Modern pictures (unimportant).

In the Corso di Porta Po, a little farther to the W., is the church of **S. Benedetto** (Pl. C, 2, 3), erected in 1496-1553 by *Giambattista* and *Alberto Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting of the nave is interrupted by domes. The left transept contains some good paintings by *Scarsellino*. The monument of Ariosto (p. 338) was originally here. The old monastery, now a barrack (keys at the Palazzo Comunale, not always easily obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi* (?); that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

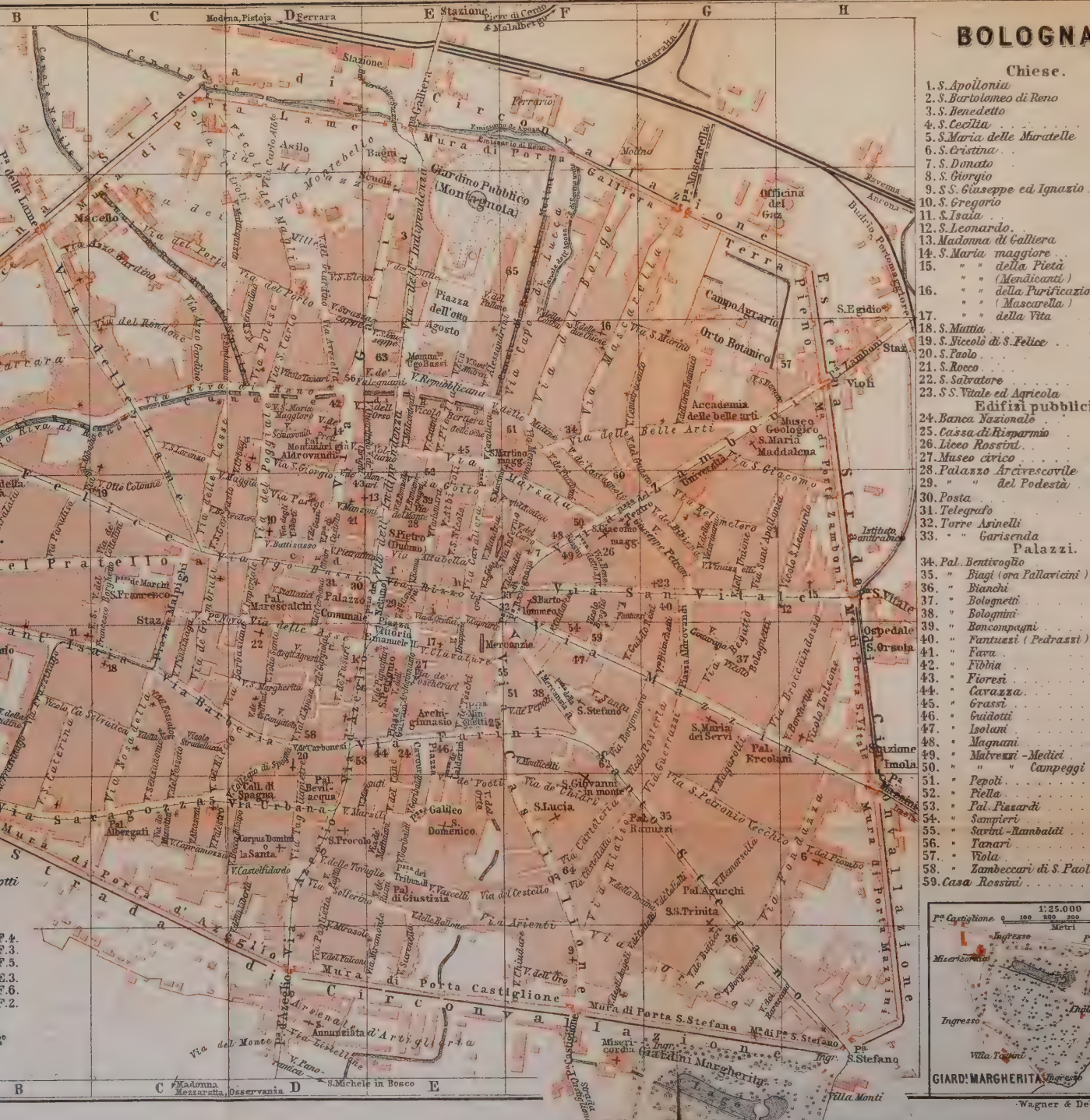
The simple *House of Ariosto* (Pl. C, D, 2), which he erected for himself and occupied during the latter part of his life, Via dell' Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parta meo sed tamen aere domus'.

A few reminiscences of Ariosto are shown in the interior.

The *Casa degli Ariosti*, near the church of S. Maria di Bocche, once belonged to the poet's parents.

A *Statue of Ariosto* by Vidoni, on a lofty column in the Piazza


BOLOGNA
Chiese.
1. S. Apollonia
2. S. Bartolomeo di Reno
3. S. Benedetto
4. S. Cecilia
5. S. Maria delle Muratelle
6. S. Cristina
7. S. Donato
8. S. Giorgio
9. S. S. Giuseppe ed Ignazio
10. S. Gregorio
11. S. Isaia
12. S. Leonardo
13. Madonna di Galliera
14. S. Maria maggiore
15. " " della Pietà
" " (Mendicanti)
16. " " della Purificazione
" " (Mascarella)
17. " " della Vita
18. S. Mattia
19. S. Niccolò di S. Felice
20. S. Paolo
21. S. Rocco
22. S. Salvatore
23. S. S. Vitale ed Agricola
Edifizi pubblici
24. Banca Nazionale
25. Cassa di Risparmio
26. Liceo Rossini
27. Museo civico
28. Palazzo Arcivescovile
29. " " del Podestà
30. Posta
31. Telegrafo
32. Torre Asinelli
33. " " Garisenda
Palazzi.
34. Pal. Bentivoglio
35. " Biagi (ora Pallavicini)
36. " Bianchi
37. " Bolognetti
38. " Bolognini
39. " Boncompagni
40. " Fantuzzi (Pedrazzi)
41. " Fava
42. " Fibbia
43. " Fioresi
44. " Cavazza
45. " Grassi
46. " Guidotti
47. " Isolani
48. " Magnani
49. " Malvezzi-Medici
50. " " Campeggi
51. " Pepoli
52. " Piella
53. " Pal. Pizzardi
54. " Sampieri
55. " Savini-Rambaldi
56. " Tanari
57. " Viola
58. " Zambeccari di S. Paolo
59. Casa Rossini
Modena, Pistoja
Ferrara
Stazione
Circonvallazione
Mura di Porta Galliera
Mura di Porta Castiglione
Mura di Porta S. Stefano
Mura di Porta Saragozza
Mura di Porta d'Azeglio
Mura di Porta Lame
Mura di Porta Maggiore
Mura di Porta S. Vitale
Mura di Porta Nuova
Mura di Porta Mazzini
Giardino Pubblico (Montagnola)
Piazza dell'otto Agosto
Piazza Vittorio Emanuele II
Piazza Galvani
Piazza Cavour
Piazza Minghetti
Piazza Roosevelt
Piazza Malpighi
Piazza Aldrovandi
Piazza Calderini
Piazza Carducci
Piazza Re Enzo
Piazza Nettuno
Piazza Maggiore
Piazza Porta Ravegnana
Piazza Porta Castiglione
Piazza Porta S. Stefano
Piazza Porta Mazzini
Piazza Porta Lame
Piazza Porta Galliera
Piazza Porta Saragozza
Piazza Porta d'Azeglio
Piazza Porta Maggiore
Piazza Porta S. Vitale
Piazza Porta Nuova
Piazza Porta Santo Stefano
Piazza Porta Castiglione

Ariostea (Pl. E, F, 3), was placed there in 1833. In the 15th cent. the column was erected as a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Pal. Zatti*, and on the W. side the *Pal. Bevilacqua*, the latter with a fine colonnaded court.

The church of *S. Cristoforo* (Pl. E, F, 2), in the *Campo Santo*, formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery contains several tasteful modern monuments.

The church of *Santa Maria della Rosa* (Pl. C, D, 3), in the Via degli Armari 26, off the Via Giardini, contains (1st chapel to the left) a Pietà, with eight painted terracotta figures, by Guido Mazzoni.

The Hospital of St. Anna (Pl. D, E, 4) is interesting as the place where *Tasso* was kept in confinement from 1579 to 1586, by order of Alphonso II., on account of his mental alienation. A dungeon is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the *Casino dei Negozianti*, formerly *Pal. Roverella*, erected in 1508, with an elegant Renaissance façade with terracotta ornaments. — At the end of the Corso della Giovecca, to the right, stands the *Palazzina*, now a school for engineers, with the remains of tasteful decorative paintings (executed after 1550).

In the Via Porta Romana, in the S.E. part of the town, is the tasteful little Renaissance church of *La Madonnina*. — Outside the Porta Romana (Pl. F, 8; omn., see p. 336), is the church of S. Giorgio, where Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Roverella, by *Ambrogio da Milano* (1475), some of the ornaments executed in the studio of *Ant. Rossellino*. The fine tower was built by *Biagio Rossetti* (1485).

From Ferrara to Ravenna, 46½ M., railway in 2-2½ hrs. (fares 8 fr. 40, 5 fr. 90, 3 fr. 80 c.). Chief intermediate stations: 7 M. *Pallarano;* 10½ M. *Montesanto;* 15 M. *Portomaggiore*, the junction of a branch viâ Budrio to (29½ M.) Bologna; 21½ M. *Argenta;* 23½ M. *S. Biagio;* 26½ M. *Lavezzola* (junction for Lugo, p. 362); 29 M. *Voltana;* 34½ M. *Alfonsine;* 37 M. *Glorie;* 39 M. *Mezzano*. — 46½ M. *Ravenna*, see p. 363.

Railway from Ferrara to *Suzzara*, see p. 226.

51. Bologna.

Main Railway Station, outside the *Porta Galliera* (Pl. D, E, 1; *Rail. Restaurant*, D. incl. wine 3½ fr.), for the lines Milan-Bologna-Pistoja-Florence (RR. 45, 52), Modena-Mantua-Verona (R. 38), Ferrara-Padua-Venice (RR. 49, 39), Castelbolognese-Ravenna (R. 53), and Castelbolognese-Faenza-Florence (R. 54). Town-office in the post-office building (p. 342), Piazza del Nettuno. — *Secondary Station*, outside the Porta S. Vitale (Pl. H, 3), for the above-mentioned branch-line to Budrio and Portomaggiore.

Hotels. *Hôtel Brun and Pension Suisse (Pl. a; C, 4), in the Palazzo Malvasia, Via Ugo Bassi an old established house, with lift, R. 2½-5, A. 1, L. ¾-1, B. 1½, déj. 3½, D. 5, pens. 10-12, omnibus 1 fr.; *Hôtel d'Italie (Pl. d; D, 4), cor. of Via Ugo Bassi and Via Pietrafitta, with lift and steam heat, R. from 2½, L. ¾, A. ¾, B. 1½, déj. 3, D. 4½, omn. 1 fr.; *Pellegrino (Pl. c; D, 4), Via Ugo Bassi 7, R., L., & A. 2½-3, B. 1, déj. 2-2½,

D. 3½-4, pens. 8, omn. ½ fr. — *Alb. Fossati-Spatz (Pl. e; E, 2). Via dell' Indipendenza 65, R., L., & A. from 2 fr.; Alb. Milano, near the station, well spoken of; Stella d'Italia e Aquila Nera (Pl. f; E, 4), Via Rizzóli 6, with a good restaurant. — Less pretentious: Tre Re (Pl. h; E, 4), Quattro Pellegrini (Pl. g; E, 4), both in the Via Rizzoli; Commercio (Pl. i; E, 4), Via degli Orefici; Alb. Roma (Pl. k; D. 5), Via Azeglio 11; Tre Zucchette, Via Canapa 2 (Pl. E, 4), with a frequented trattoria, plain. — The cookery of Bologna has long been famous.

Cafés. *Central Bar*, Piazza del Nettuno (cor. of Via Ugo Bassi and Via dell' Indipendenza), much frequented in the evening; *Pavaglione*, Piazza Galvani, luncheons; *Café dei Servi*, Via Mazzini, an elegant establishment; *Café del Corso*, Via Santo Stefano. — Confectioner: *Majani*, Via Ugo Bassi.

Beer Houses (comp. p. xxii) *Central Bar*, see above (Munich beer); *Stella d'Italia*, see above, Gratz beer; also at the above-named cafés. — Native beer: *Birreria Ronzani* or *Leoncino*, Via degli Orefici; *Birreria Beletti*, with good restaurant, open-air establishment in summer, outside the Porta Azeglio.

Post Office in the Palazzo Comunale (Pl. 30; D, 4), Piazza del Nettuno. — **Telegraph Office** (Pl. 31; D, 4), on the groundfloor of the Palazzo Comunale, entrance in the Via Ugo Bassi.

Cabs. Per drive, within the town, ¾ fr.; first ½ hr. 1 fr., each following ½ hr. ¾ fr.; to or from the station 1 fr.; small articles of luggage 25 c., trunk 50 c. To the Giardini Margherita and the Campo Santo 2 fr. per hour. Between 10 p.m. (in winter 9 p.m.) and 5 (or 6) a.m. 50 c. more in each case.

Tramway from the Piazza del Nettuno and the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the Railway Station and all the principal town-gates (comp. the Plan; fare 10 c., with 'correspondance' 15 c.). Another line runs to the Campo Santo (p. 360).

Steam Tramways. 1. From the Piazza Malpighi (Pl. C, 4), by the Porta Saragozza to *Meloncello* (1st class 20, 2nd class 15 c.) and to *Casalecchio*, both at the foot of the Madonna di S. Luca (p. 360), and to *Bazzano* and *Vignola*. — 2. From a point about 500 yds. outside the Porta Galliera, to the N. to (1¾ hr.) *Pieve di Cento*, whence there is a diligence to *Cento*, comp. p. 335. — 3. To the N.E. to *Malalbergo* viâ *Baricella*.

Baths. **Villa Rosa* ('Casa di Salute'), outside the Porta Castiglione; *Bagni di S. Lucia*, Via Castiglione 43; *Bagni Nuovi del Reno*, Via S. Felice.

Theatres. *Teatro Comunale* (Pl. 60; F, 4), erected by Bibbiena in 1756, performances from Oct. till the middle of Dec.; *Contavalli* (Pl. 61; F, 3), established in 1814 in the former church of the Carmelites; *del Corso* (Pl. 62; F, 5); *Eleonora Duse*, formerly *Brunetti* (Pl. 64; F, 6), etc. The *Arena del Sole* is a large open-air theatre, where in summer daily performances take place with the best dramatic artists of Italy. — *Café-Chantant Genesini*, Via dell' Indipendenza 28. — Open-air Concert every Sunday, 1.30-3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 359). — The Giuoco del Pallone, or ball-game, in the *Arena del Pallone* (Pl. 65; E, F, 2), always attracts spectators in summer (charge for admission; comp. the bills).

Shops. The best are in the arcades of the Via dell' Archiginnasio from the Piazza Vitt. Emanuele on, and in the Via Rizzoli, Via Ugo Bassi, etc. — Photographs: *P. Poppi*, Via d'Azeglio 19 and in the Hôtel Brun (p. 341); at the *Colomba*, Logge del Pavaglione. — Booksellers: *Libreria Treves (Virano)*, Via Farini; *Zanichelli*, under the arcades, to the E. of S. Petronio. — Perfumes: *P. Bortolotti*, *Casamorati*, both in the Via dell' Archiginnasio. — Specialities of Bologna are *Tagliatelle*, also *Tortellini* or *Capelletti* (rolled maccaroni filled with meat, for soup) and *Salami* or *Mortadella* (Bologna sausage). Bologna soap and liqueurs (*bibite*) are also esteemed. — Newspapers. *Il Resto del Carlino; Gazzetta dell' Emilia.*

U. S. Consular Agent, *Cav. Dr. Carlo Gardini*, Via Barberia 7.

Bankers. *Cavazza*, Piazza Vitt. Emanuele; *Gavaruzzi*, Piazza Nettuno; *Banca Popolare di Credito.*

English Church Service in the Hôtel Brun from March to May and from

the end of Sept. to the end of November. — *Italian Protestant Church*, Via del Carbone.

Church Festivals. On the Sat. before Ascension Day the picture of the Madonna di S. Luca (p. 360) is carried in solemn procession to the cathedral of S. Pietro, and on the following Wed. to S. Petronio. On Ascension Day it is brought back in similar style to its ordinary resting-place. — The *Festa dell' Addobbo*, with processions of children, takes place in the various parish-churches on the 2nd, 3rd, and 4th Sun. of June.

Principal Attractions (1½-2 days). 1st day: Piazza Vitt. Emanuele, *S. Petronio, *S. Domenico, S. Giovanni in Monte, *S. Stefano, Mercanzia, *Museo Civico; in the afternoon, excursion to S. Michele in Bosco, or to the *Madonna di S. Luca. — 2nd Day: *S. Giacomo Maggiore, S. Cecilia; *Accademia delle Belle Arti. If time remains, the University, the Palaces Bacciocchi, Bevilacqua. Fava, and Sampieri, and the Via Mazzini may be visited and some time devoted to the Giardini Margherita and the Certosa.

Bologna (165 ft.), with 105,700 inhab., one of the most ancient and important towns in Italy, the capital of the *Emilia*, and a strong fortress, is situated in a fertile plain at the base of the Apennines, between the *Reno*, the *Aposa*, and the *Savena*. It possesses a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*', and is the seat of an archbishop and the headquarters of the 5th army corps. The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place. The mean annual temperature is 2° Fahr. lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 361.

The town was founded by the Etruscans, and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them called *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B.C. 189, it was converted into a Roman colony, a little before Parma and Mutina (Modena), by the consul C. Lælius, and as such was a place of very great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It afterwards belonged to the Greek Exarchate, and then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto '*Libertas*'), and its commerce and prosperity rapidly increased. The UNIVERSITY, said to have been originally founded in the 5th cent., acquired a European reputation as a *School of Jurisprudence*, under *Irnerius*, who introduced the study of Roman law about 1088, and his successors, the 'Glossatores'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 12-13th cent. their number was generally 3-5000 and in 1262 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty was established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discoversd here by *Jos. Galvani* in 1789. It is a remarkable fact that the universeity of Bologna has numbered women among its professors. Thus, in the 14th cent., *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (d. 1778; mathematics and physical science), *Mme. Mazzolini* (anatomy), and more recently (1794-1817) *Clotilda Tambroni* (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, *King Enzio*, son of the Emperor, was captured by the Bolognese, and kept in confinement by them for the rest of his life

(22 years, p. 345). He was the founder of the family of the *Bentivogli*, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the Bentivogli, Visconti, and other families, until in 1506 *Pope Julius II.* incorporated it with the States of the Church. In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon; in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the **History of Art** Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for *S. Petronio*, which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a torso, and gave rise to innumerable disputes. The EARLY RENAISSANCE style is abundantly represented here. The *Palatial Edifices*, constructed of brick, with their ground floors opening in arcades towards the street, impart a peculiar charm to the town. *Baldassare Peruzzi* (1481-1536), the famous Sienese architect, lived for a considerable time in Bologna.

SCULPTURE was chiefly practised by foreign masters. Thus, as early as the 13th cent., pupils of *Niccolò Pisano* were engaged to embellish the tomb of S. Domenico; the reliefs on the principal portal of S. Petronio were executed by *Jacopo della Quercia* of Siena, one of the founders of Renaissance sculpture. Even *Michael Angelo*, when a fugitive from Florence after the banishment of the Medici (1494), found occupation in the church of S. Domenico. When he secretly left Rome in 1506, owing to his unwillingness to undertake the task of painting the Sistine Chapel, proposed to him by Pope Julius II., it was at Bologna that the reconciliation was effected. The bronze statue of the pope, executed by Michael Angelo for the façade of S. Petronio (p. 345), was destroyed soon after it was erected. *Tribolo* was likewise employed here. Of the Upper Italian masters, who are well represented at Bologna, *Alfonso Lombardi*, or properly *Cittadella* of Lucca (1488-1537), holds the highest rank. Bologna was also the birthplace of *Properzia de'Rossi* (1490-1530), one of the few women who have devoted themselves to sculpture.

In the province of PAINTING we are struck by Bologna's close connection with the School of Ferrara, due probably to the dearth of important native masters (comp. p. 339). The first Bolognese master who attained more than a local reputation was *Francesco Francia* (1450-1517), the goldsmith, who owed much to Lorenzo Costa of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino, as well as in his portraits. Francia, like Costa, must be judged by his easel-paintings (in S. Giacomo Maggiore, S. Giovanni in Monte, Accademia), not by his frescoes, in which both are far inferior to their Florentine contemporaries. *Timoteo Viti*, a pupil of Francia, is mentioned at Urbino, as Raphael's first master. With Francesco's son *Giacomo Francia*, for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by *Bartol. Ramenghi*, surnamed *Bagnacavallo* (d. 1542), and *Innocenzo da Imŏla* (d. 1550?). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed, was resisted by the ECLECTICS, whose style was mainly introduced by *Lodovico Carracci* (1555-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousins *Agostino* (1558-1601) and *Annibale Carracci* (1560-1609), the last of whom in particular possessed a refined sense of colour, developed by the study of Correggio. To this school belonged also *Guido Reni* (1574-1642), *Domenichino* (*Domenico Zampieri*; 1581-1641), and *Franc. Albani*

(1578-1660), who exercised a great influence on Italian art in the 17th cent., and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their sway was undisputed.

The centre of the town is occupied by the *Piazza Vittorio Emanuele (Pl. E, 4, 5), formerly *Piazza Maggiore*, and the Piazza del Nettuno (Pl. E, 4, 5), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele rises an *Equestrian Statue of Victor Emmanuel II.*, in bronze, by *Monteverde*, erected in 1888. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 186). The Piazza del Nettuno is adorned with a **Fountain* by *Laurati*, one of the most effective works of the late Renaissance, erected in 1564-66. The bronze statue of Neptune (over 8 ft. high), the 'Putti', and the dolphins were executed by *Giov. da Bologna* (*Jean Boullogne*, see p. 421).

To the W. is situated the **Palazzo Comunale** or *Palazzo del Governo* (Pl. D, 4, 5), begun in 1290 and restored in 1876-88. It is adorned with a Madonna on the façade by *Niccolò dell' Arca* (d. 1494) and a bronze statue of *Pope Gregory XIII.* (*Buoncompagni* of Bologna) by *Menganti*. The grand staircase in the interior was designed by *Bramante* (1509); the galleries and halls are decorated with frescoes; a colossal sitting figure of Hercules (in plaster) in the hall of that name, by *Alfonso Lombardi;* in the Sala Farnese a statue of Paul III., etc.

Opposite, on the E. side of the Piazza del Nettuno, is the **Palazzo del Podestà** (Pl. 29; E, 4), now the town hall, of 1201, partly restored by *Fieravante Fieravanti* after a fire in 1425. Here the young and poetically-gifted King Enzio was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family is descended. The great hall is called after him *Sala del Re Enzio*. The conclave for the election of Pope John XXIII. was held here in 1410. — The adjoining **Portico de' Banchi**, erected by *Vignola* in 1562 and restored in 1888, is chiefly used for shops.

In the adjoining Via degli Orefici is the *Palazzo Cornelio Lambertino* (Pl. E, 4, 5), by *Baldassare Peruzzi*. — The church of *Santa Maria della Vita* (Pl. 17; E, 5) contains an oratory, to the right of the choir, in which is a Pietà, a terracotta group by *Nicc. dell' Arca*, and, in an upper room, to the left, a Death of the Virgin, a terracotta group by *Alfonso Lombardi* (1519). — In the Via delle Asse, on the right, are the *Palazzo Marescalchi* (Pl. D, 4), erected by Dom. Tibaldi, and containing some frescoes by Lod. Carracci and Guido Reni, and the *Palazzo Montpensier*. — The handsome neighbouring church of S. Salvatore (Pl. 22; D, 5) was rebuilt by *Magenta* in 1603. 1st chapel to the left, *Garofalo*, Zacharias, St. John, and saints; 3rd chapel (l.) *Innocenzo da Imola*, Christ and four saints; left transept, *Tiarini*, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele we observe the unfinished façade of —

***S. Petronio** (Pl. E, 5), the largest church in the town and dedicated to its patron-saint, begun in emulation of the cathedral of

Florence in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed (comp. pp. 344, 444). The projected length was upwards of 600 ft., and double aisles to both nave and choir and an octagonal dome rising above the centre between four towers were to be erected. The work was discontinued in 1659, when the nave and aisles as far as the transept only were completed, and they are now terminated by an apse of the breadth of the nave. Length 384 ft., breadth with the chapels 156 ft. The nave is 132 ft. high and 47 ft. broad; its pointed vaulting is supported by twelve pillars. The aisles, lower and about half as broad, are flanked with still lower chapels. Below the vaulting of the nave are small round-arch windows. The *Sculptures of the principal entrance are by *Jacopo della Quercia:* on the pilasters in front, scenes from Genesis; above the door, Life of Christ; in the pediment, Madonna with two saints; also statues of prophets (1425-38). The sculptures of the side-doors are by *Niccolò Tribolo* (1525) and others.

Over the principal entrance a bronze statue of Pope Julius II. with the keys and a sword in his left hand, by *Michael Angelo* (p. 344), was placed in 1508, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giuliano').

The **Interior**, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the right: altar-piece (God the Father with angels) by *Giacomo Francia* (1518; the master's earliest work); 2nd Chapel (r.) frescoes of the year 1417. 4th Chapel: Fine stained glass by *Jacob of Ulm* (15th cent.). 6th Chapel: altar-piece, St. Jerome, by *Franc. Cossa.* 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia.* 9th Chapel (di S. Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso;* fine stained glass from designs by *Pellegrino Tibaldi.* 11th Chapel: Assumption of Mary, a high-relief, the lower part by *Niccolò Tribolo:* the two angels by his pupil *Properzia de' Rossi;* opposite to it is a Pietà by *Vincenzo Onofri.*

Under the canopy of the Choir, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which a German emperor was crowned in Italy.

N. Aisle. The Cappella Bacciocchi (5th from the altar) contains the monument of Princess Elisa Bacciocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix; opposite to it, that of two of her children, groups in marble by the two *Franzoni.* Over the altar a Madonna by *Lorenzo Costa* (1492), by whom the stained glass windows were also designed. By the pillar to the right of the chapel is the tomb of Bishop Ces. Nacci, by *Vinc. Onofri* (ca. 1480). 7th Chapel: Annunciation in two pictures, perhaps after a cartoon by Francia; a St. Sebastian in the centre, by an unknown Ferrarese master; and the Twelve Apostles, in the style of *Fr. Cossa.* Fine carved stalls by *Giac. de' Marchi* (1494). 8th Chapel, the oldest in the church, consecrated in 1392, contains frescoes of the beginning of the 15th cent.: Adoration of the Magi, with Paradise and Hell to the left, recalling Dante's poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worthy of note. Between this and the 9th chapel are two clocks manufactured by Fornasini in 1758, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian-line drawn by the astronomer *Gian Domenico Cassini* in 1653 and renewed by *Eustachio Zanotti* in 1776.

The small **Museo di San Petronio**, in the former *Fabbriceria* (workshop), at the end of the N. aisle, also deserves a visit (open daily, 10-3; adm. 25 c.; catalogue 25 c.). — Room I. On the walls, fifty designs and sketches for the façade, by *Bald. Peruzzi*, *Giulio Romano*, *Vignola*, *Palladio*, and other masters of the 16-17th cent.; also two copies (Nos. 7, 8) of a drawing by *Dom da Varignana* (1518), after which the lower part of the façade was executed (1556 et seq.). In the middle is a wooden model of the church (16th cent.). Over the fire-place, a Madonna and Saints, in the style of *Marco Zoppo*. — Room II contains the relics of the church treasury plundered by the French in 1796. In Case 1 are vestments of the 17-18th centuries. In Case 2 are shrines and other church-vessels of the 13-18th cent., including an ivory reliquary of St. Innocent (14th cent.; No. 53), a pax with the death of St. Sebastian (15th cent.; No. 83), and a large ivory reliquary (No. 63; 7½ ft. high), adorned with lapis lazuli and other costly stones and with scenes from the Passion in bronze-gilt (17-18th cent.). The lower part of Case 3 contains the choir-books of S. Petronio, made in 1473-1544; above are compositions by *Orlando di Lasso*, *Palestrina*, and others.

To the S.E. lies the ***Museo Civico** (Pl. 27; E, 5), in the *Palazzo Galvani*, Via dell' Archiginnasio 2 (entrance under the Portici del Pavaglione). Adm. daily 9-4 (Nov. to March 10-3), 1 fr., Sun. 10-2 free; catalogue 1 fr. The obliging custodian, Giov. Szedlo, speaks English. Labels are attached to the chief objects.

We pass through the Vestibule, containing a few Roman monuments and two tombs from the Certosa (to the right, the ticket-office), and enter the tastefully-restored Court of the old *Ospedale della Morte* (1450), in which the ancient and mediæval inscriptions are preserved. — A small room (No. IV), in the farther corner to the left, contains Roman remains found in Bologna. Hence we enter the *Museo del Risorgimento*, with reminiscences of Murat and the Italian War of Independence. — In a second court fine terracotta ornaments of the 14-16th centuries. — The other rooms of the groundfloor contain the Archives (entr. from the side-street between the Museo Civico and the Archiginnasio; archivist, Prof. Malagola).

The Upper Floor contains the **Museo d'Antichità** (director, Prof. Brizio) and the **Museo Medioevale** (director, Dr. Frati). — Room I (r.): Relics of the primitive dwellers in caves and lake-villages in the province of Bologna, consisting of implements of flint and bone, bones showing marks of sawing, earthenware, etc. Adjacent is a room containing antiquities found in other provinces of Italy and in foreign countries. — We pass through Room II into Rooms III-V, containing Egyptian antiquities; in Room III, steles, in the centre a limestone statue of a kneeling youth. Room IV: Mummies and mummy-coffins, statuettes of gods in bronze, wood, and enamel. Room V: Limestone reliefs with scenes from domestic life: basalt statuette of King Nefer-hotep (about 2000 B. C.), papyrus-leaves, and (in the centre cabinet, upper shelf) two gilded scarabæi with the cartouche of King Ramses III. (14th cent. B.C.). — Room VI: Græco-Roman antiquities. In the middle: **Head of Athena (without helmet), of the time of Phidias, an admirably preserved copy of a bronze original; B, Antique gold ornaments, silver vessels, drinking cups (the second from the left especially noteworthy), Attic lecythi with designs on a white ground; D, Glass vessels, Attic vases (the lecythi to the left, above, especially noticeable); *E, Greek portrait-head, bearded. At the wall on the left: N, terracottas; F, G, Greek and Italic vases. By the window-wall (right): A, H-M, Sculptures, the best (both under M) being a Greek tomb relief of a woman standing, and the *Fragment of a relief, bearing a ram and a hand. — Room VII. Less important sculptures. — Room VIII: Products of ancient Italic art-industry: C, B, I, black 'Vasi di bucchero'; E, buckles ('Fibulæ'), mirrors with designs and reliefs; in the centre, A, terracotta statuettes and cinerary urns. In a case by the window: Etruscan bronze helmet; statuette of a warrior with a similar helmet; copy of a similar helmet at Turin. — Room IX: Roman antiquities: I, lamps, glasses; H,

bronze weights, scales, keys, spoons, bells, rings, etc.; in the centre, B, lamps, Aretine vessels, bronzes, ivory carvings of the Christian period.

Room X contains the most important objects of the collection, including the results of the systematic excavations lately carried on in and around Bologna. These consist of (on the right) early Italic vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), bronzes, ivory, and (on the left) monuments of the Etruscan period, steles with reliefs and a few complete °Graves, and numberless smaller articles, the whole affording an excellent survey of the successive degrees of culture through which the inhabitants of Felsina (see p. 343) or Bononia passed. The cabinets A to D (in the middle), O to T (rear-wall), and V (to the right of the entrance) contain the earliest objects *(Umbrian Period);* in B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains Phœnician enamelled scarabæi. The earliest finds of the *Etruscan Period* are by the window-wall (and in Room II). In front of the 3rd window (case on the right), a bronze vessel with a sacrifice and procession, found in the Certosa; in front of the 4th window (case V), gold and silver objects (5-6th cent. B. C). In E G (middle) are vessels of bronze, bone, glass, and Greek vases of the fifth cent. (imported, like the vases of the 5 6th cent. in I-M, by the rear-wall). °H. Objects found in an Etruscan tomb, including a fine Attic amphora (with design representing Menelaus and Helen) and a beautiful Etruscan bronze candelabrum. On the lower shelves of E are the contents of some *Celtic Graves* that were discovered below a Roman necropolis.

Room XI contains numerous bronze articles, some of them found in a barrel-shaped clay vessel by the church of St. Francesco. — Room XII: Modern weapons; ivory saddle of the beginning of the 14th cent.; spurs of gilded bronze of the 10th cent.; Turkish weapons, etc. — Room XIII: Majolica ware: A, Spanish-Moresque, including a platter with the Medicean arms and the motto 'glovis' (si volge la fortuna); 19. Jar (Faenza, 1499); 31. Coronation of Charles V. (Faenza); 32. Myrrha (Fano); 34. Fontana d'amore (Faenza); °355. Presentation of the Virgin by *Maestro Giorgio* (Gubbio, 1532); 338. Bathing women (Pesaro); 384. Trophies (Castel Durante); in the centre G, glass; blue vase with the Flight into Egypt and the Adoration of the Kings, by *Beruviero da Murano* (14th cent.); glass vessels made for the marriage of Giovanni II. Bentivoglio and Ginevra Sforza in 1465. On the walls, as we quit the room, clay vessels, those above from Peru, and those below from Morocco and Algeria. — Room XIV: A and B, Limoges enamels, ivory articles; Hc, Hd, ivory reliefs of the early middle ages, combs of the 14th cent., and Runic calendars; E, Arabian work in metal; C, D, musical instruments. — Room XV: Sculptures of the 16th, 17th, and 18th cent.; on the wall opposite the windows, Gregory XIII. by *Menganti;* in the middle of the room, N, Model of *Giovanni da Bologna's* Neptune (p. 345); G, H, °Medals of the Renaissance, including portraits of Galeazzo Marescotti by *Sperandio*, Isotta da Rimini and Leon Battista Alberti by *Matteo dei Pasti*, and Niccolò Piccinino by *Vittore Pisano*. — Room XVI: Mediæval and Renaissance sculptures; at the wall beside the windows, bronze statue of Pope Boniface VIII. by *Manno*, a Bolognese goldsmith (about 1300); numerous monuments to Bolognese professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1412) by *Andrea da Fiesole;* in the centre copies of crosses of the early middle ages; to the extreme left, two crosses of the 11th century. — Room XVII: Choral-books, with miniatures, in A, B, and C of the 13th and 14th cent., in D and E of the 15th cent., and in F of the 16th cent.; in G, silk-embroidery of the 15th cent.; in the centre, N to Z, Guild-books of the 12-15th cent., with fine miniatures.

Adjoining is the **Archiginnasio Antico** (Pl. E, 5), erected as a university in 1562 by *Terribilia,* and since the removal of the latter (p. 354) used as a *Biblioteca Comunale* (open daily 9-5; 160,000 vols. and 2700 MSS., also an early work of *Franc. Francia,*

Crucifixion with saints). The former anatomy lecture-room, panelled with wood, is worth seeing. The chapel contains frescoes by *Cesi*. — In the Piazza Galvani, in front of the Archiginnasio, is a *Statue of Galvani*, in marble, by Cencetti, erected in 1879.

We now proceed to the S. to the Piazza Cavour (Pl. E, 5), which is embellished with gardens and a marble bust of Cavour (1892). The *Banca Nazionale* (Pl. 24; E, 5), by Cipolla, is situated on the right of this square, and the *Palazzo Guidotti* (Pl. 46) on the left. The latter was rebuilt by *Cor. Monti*, the architect of several other modern buildings in the town. The Via Garibaldi leads hence to the Piazza Galilbo (Pl. E, 6), in which is situated the church of —

***S. Domenico,** formerly *S. Bartolommeo*, but re-dedicated to St. Dominic, who was born in Castile in 1170, and died here in 1221. The church is in the Romanesque style, dating from the 13th cent., with a dome over the cross, but it was completely remodelled in the 18th century.

Interior (choir and Cappella S. Domenico opened by a lay-brother). 3rd Chapel on the right, above the altar a Madonna by *Scarsellino da Ferrara*, under glass. — In the centre of the right aisle: Chapel of S. Domenico, containing the tomb of the saint, a *Sarcophagus ('arca') of white marble dating from 1267, with good reliefs from the life of the saint, by *Niccolò Pisano* and his pupil *Fra Guglielmo* (p. 402). The sarcophagus, originally supported on pillars, now rests on a base with three reliefs by *Alfonso Lombardi* (1532). The kneeling *Angel to the left, in front, a graceful early Renaissance work, is by *Niccolò dell' Arca*, who received his surname from this sarcophagus, and who also executed the beautiful *Wreaths of fruit held by putti on the canopy (1469-73). The angel on the right is an early work of *Michael Angelo* (1494), who also executed the St. Petronius immediately over the sarcophagus with the church in his hand. In the half-dome over the arca, an *Apotheosis of St. Dominic, a richly coloured fresco, by *Guido Reni*; (r.) the saint resuscitating a boy, by *Tiarini*; (l.) the saint burning heretical documents, by *Lionello Spada*. Adjoining the choir, on the right, *Filippino Lippi*, Madonna and saints, 1501. — In the Choir, magnificent inlaid *Stalls by *Fra Damiano da Bergamo*, 1528-41. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonius de Vicentia* (1744), to the right. Between the 1st and 2nd chapels on the left of the choir is the monument of 'Hencius Rex', or King Enzio (p. 324), repeatedly restored; in the 2nd chapel (r.) that of Taddeo Pepoli (d. 1337), by *Jacopo Lanfrani*, of Venice; opposite to Enzio's tomb a portrait of St. Thomas Aquinas (d. 1274; much retouched). — Left Transept: The large Cappella del Rosario contains the tombs of *Guido Reni* (d. 1642; to the left a memorial stone; his grave under a slab in the centre) and the talented painter *Elisabetta Sirani* (died of poison at the age of 26, in 1665). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Carracci*, *Elisabetta Sirani*, etc. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist Alessandro Tartagni (d. 1477), by *Francesco di Simone* of Florence. Opposite is the monument of the Volta family, with a statue of St. Proculus (ca. 1580).

In the Piazza Galileo rise two columns with statues of St. Dominic and the Madonna and two *Monuments* of the 13th cent., the more important of which, borne by nine columns, was erected in 1207 in honour of *Rolandino Passeggieri*, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868). The other belongs to the *Foscherari* family.

To the S. of this point, in the Piazza de' Tribunali (Pl. E, 6), is the Pal. Bacciocchi (Pl. E, 6), with a façade by *And. Palladio* and a colonnade by *Bibbiena*. It is now occupied by the law-courts and named the *Pal. di Giustizia*. — To the W., in the Via d'Azeglio, is the *Pal. Bevilacqua-Vincenzi (Pl. D, 6), with a superb court, the finest of its style (perhaps by *Gasparo Nadi*, ca. 1483), with no arcade on the groundfloor. In 1547 the Council of Trent sat here for a short time. — The Via Urbana leads hence to the —

Collegio di Spagna (Pl. D, 6), at the corner of the Via Saragozza, founded in 1364 by Cardinal Albornoz. The fine court is adorned with frescoes (restored) by *Ann. Carracci*, and the chapel contains a Madonna by *Marco Zoppo* (at the high-altar) and frescoes by *Lippo di Dalmasio* (16th cent.; to the right); above, a Madonna by *Bagnacavallo*. — Farther on in the Via Saragozza, to the left, is the *Palazzo Albergati* (Pl. C, 6), with a façade erected from designs by Bald. Peruzzi (?) in 1540. — A little to the N. of the Collegio di Spagna, in the Via Barberia, is the church of *S. Paolo* (Pl. 20; D, 5), erected by Magenta in 1611, with pictures by Lod. Carracci (2nd chapel on the right, Paradise), Guercino (4th chapel on the right), and other masters. — Obliquely opposite to it are the *Pal. Zambeccari di S. Paolo* (Pl. 58; D, 5), and in the Via Val d'Aposa the suppressed chapel of the *Frati di S. Spirito*, with a charming early-Renaissance façade, adorned with two rows of pilasters, medallions, and an attica in terracotta.

The Via Barberia leads to the long *Piazza Malpighi* (Pl. C, 4, 5), on the W. side of which, next the choir of S. Francesco, are the *Tombs* of the jurists Accursius (d. 1230), Odofredus (d. 1265), and (to the right) Rolandino dei Romanzi (d. 1285), destroyed in 1598 and 1803, and restored in 1892 from Rubbiani's designs.

The church of **S. Francesco** (Pl. C, 4) was built by *Marco da Brescia* in 1236-45. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. To the left is a fine brick tower by *Ant. Vincenzi* (ca. 1400).

The Interior (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine chapels. It is now being restored in the ancient style. The left aisle contains the tomb of Alexander V. (d. 1410), with the recumbent figure of that pope by *Sperandio*. The large marble **Altar* in the Choir, with numerous figures and reliefs, is the earliest known work of the brothers *Massegne* of Venice (1388).

From the N. side of the Piazza del Nettuno (p. 345) the busy Via Rizzóli (Pl. E, 4) leads to the E. to the leaning towers (see p. 351). — In the neighbouring Via dell' Indipendenza (Pl. E, 1-4) rises the cathedral-church of —

S. Pietro (Pl. E, 4), in the baroque style, by *Magenta*, begun in 1605 on the site of an earlier church. It consists of a spacious nave with barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a Pietà, a terracotta group by *Alfonso*

Lombardi (?); in the sacristy, a Crucifixion with three saints by *Bagnacavallo;* and in the chapter-room, St. Peter and the Apostles with the mourning Madonna by *Lod. Carracci.* — Adjoining it, in the Via del Monte, is the *Palazzo Arcivescovile* (Pl. 28), with a court constructed by Tibaldi in 1577. — In the Via Manzoni, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), with a fine early-Renaissance brick façade of 1470. — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with frescoes by the *Carracci* from the myths of Jason and Æneas.

We now return to the Via Rizzoli, at the E. end of which are the Leaning Towers (Pl. F, 4), the most singular structures in Bologna, though plain square brick buildings. The **Torre Asinelli** (Pl. 32), erected in 1109 by *Gherardo degli Asinelli*, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Solitary visitors are not allowed to ascend; but a companion may be hired for 50 c.) The unfinished **Torre Garisenda** (Pl. 33), erected in 1110 by *Filippo* and *Ottone Garisenda*, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (Inferno xxxi. 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. — In the Piazza di Porta Ravegnana, in front of the leaning towers, stands the handsome *Guild House of the Stracciatori* ('Universitas Interpolatorum'), said to have been built by *Franc. Francia* in 1496 and restored in 1620.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, S. Stefano, Mazzini, S. Vitale, and Zamboni. To the right at the corner of the Via S. Stefano and Via Castiglione is situated the handsome **Mercanzia** (Pl. F, 5), or *Loggia* or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1294, restored by the Bentivogli in 1439 (with the aid of *Fieravante Fieravanti?*), and again in 1890. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther to the S. in the Via Castiglione, to the left, is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome *Cassa di Risparmio* (Pl. 25; E, 5), built of Veronese marble by *Gius. Mengoni* (p. 114), with arcades on the groundfloor, and handsome wrought-iron gratings at the windows. — Adjacent, in the new Piazza Minghetti (Pl. E, 5), is a bronze statue of the statesman *Marco Minghetti*, by Monteverde (1896).

On the left in the Via Santo Stefano is situated —

***Sto. Stefano** (Pl. F, 5), consisting of seven different edifices, occupying the site of a temple of Isis, and probably founded in the 5th century. Three of the churches have their entrances on the street.

The present MAIN CHURCH (1637) has a pulpit of the 12th cent. on its old façade, but otherwise presents little of interest. — A chapel leads thence to the left into the *second* church, **S. Sepolcro*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000. A brick column was placed adjacent to each of the seven antique marble columns, and in the 12th cent. the tomb of St. Petronius (d 43) was added in imitation of the Holy Sepulchre at Jerusalem. — Behind it is a *Colonnade*, the *Atrio di Pilato*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 744). Chapel on the left, Crucifixion and saints, altar-piece by *Giac. Francia;* also a Crucifix by *Simone da Bologna* (14th cent.). — Immediately in front is the *fourth* church, *della Trinità*, resting on piers, in the centre of which is a series of columns with Lombard capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.), of the Adoration of the Magi. — We pass through the fourth church, and turning to the right in front of it, enter the *fifth* building, the *Cappella della Consolazione*, the windows of which command an attractive view of the cloisters (11th cent.) of the suppressed Celestine monastery. — We now turn to the right to enter the *sixth* building, the *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th cent., though the capitals are older. — The custodian unlocks the door of the *seventh* church, next the above-mentioned colonnade. This is the Lombard-Romanesque church of *SS. Pietro e Paolo*, a domed basilica begun in the 11th cent. and frequently altered, adorned on the outside with brick embellishments and an ancient portal. In the interior, adjoining the choir on the left, is a sarcophagus dating from the 9th cent., and adorned with a cross between two peacocks; it contains the bones of the martyr St. Vitalis (d. 382). On the right, the sarcophagus of the martyr Agricola (9th cent.), who is represented with wings, between a stag and a lion.

Opposite, on the right, are the *Pal. Bolognini* (No. 18) and the Gothic *Pal. Bovi-Silvestri* (No. 19), attributed to Fieravante Fieravanti. A short side-street to the right, opposite the Via Farini, leads to —

S. Giovanni in Monte (Pl. F, 5, 6), one of the oldest churches in Bologna, founded by St. Petronius in 433, rebuilt in the Gothic style in 1440, and restored in 1824. It consists of a low nave with aisles and a short transept. The tower and dome are of more recent date. Above the entrance is an eagle moulded by *Niccolò dell' Arca.*

INTERIOR. The W. window (St. John and the seven golden candlesticks) is by *Cossa.* 3rd Chapel on the right, St. Joseph and the infant Christ, on the right, St. Jerome on the left, both by *Guercino.* 5th Chapel on the right, St. Amianus baptising a king, by *Genari.* 7th Chapel, *Madonna enthroned with four saints and angels, an important work by *Lorenzo Costa* (1497; best light early in the morning). In the CHOIR, *Coronation of the Virgin, with saints, in an attractive landscape, by *L. Costa* (c. 1505; best light early in the morning or after noon); *Stalls by *Paolo Sacca*, 1523; above them, the busts of the twelve apostles in terracotta, by *Alfonso Lombardi.* The N. transept contained Raphael's St. Cecilia down to 1796 (p. 357; the frame by *Formigine*, with a poor copy of the painting, is the original). 6th Chapel on the left, Statue of Christ in fig-wood over the altar (15th cent.); behind, a stone Cross of 801 on an antique column. 5th Chapel on the left, Call of the sons of Zebedee, by *Cesi.* 2nd Chapel on the left, St. Francis, by *Guercino.*

The Via Santo Stefano farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi*, No. 45 *Palazzo Pallavicini* (Pl. 35; G, 6).

The last street to the right in the Via S. Stefano, near the gate,

leads to the church of **Madonna del Baraccano**, which possesses a fine portico and contains a faded fresco by *Cossa*, the Virgin with Giov. Bentivoglio II. and his wife Ginevra Sforza (1472). The framework surrounding the niche of the high-altar is by *Properzia de' Rossi*. — The town-wall, to the left of the church, commands a fine view of the foothills of the Apennines.

At the beginning of the Via Mazzini (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via S. Vitale, is the church of **S. Bartolommeo di Porta Ravegnana** (Pl. F, 4), erected about 1530 by *Formigine*, with a handsome colonnade. In the modernized interior are ceiling-paintings by *Angelo Colonna*. The 4th chapel on the right contains an Annunciation, one of the best works of *Franc. Albani* (1632), and a Nativity, and Flight to Egypt, by the same master; in the 5th chapel on the left is a half-figure of the Madonna, by *Guido Reni*. — Farther on in the Via Mazzini, on the left, No. 24, is the —

Pal. Sampieri (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', adorned with admirable frescoes from the myth of Hercules by the *Carracci* and *Guercino*. The other paintings it contains are of little value (fee ½ fr.).

2nd R. Frescoes on the ceiling: Hercules contending with Jupiter; right wall, Ceres seeking Proserpine, by *Lod. Carracci*. — 3rd R. On the ceiling: The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Carracci*. — 4th R. Ceiling: Hercules and Atlas. Wall on the right, Hercules and Cacus with the lion's head, by *Agost. Carracci*. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. — 6th R. Ceiling-painting: Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; marked by a tablet) was erected by the great composer in 1825, and adorned with inscriptions from Cicero and Virgil.

The Gothic church of **Santa Maria dei Servi** (Pl. G, 5), at the corner of the Via Mazzini and Via Guerrazzi, built by *Fra Andrea Manfredi* in 1383 et seq., with a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

Interior. Over the high-altar, completed by *Montorsoli* in 1561. Christ risen from the Dead, and Mary and St. John, below (l.) Adam, (r.) Moses, at the back the portrait of the donor Giulio Bori. Below the organ are small frescoes by *Guido Reni*. 7th altar on the left, Annunciation, by *Innocenzo da Imola*. The place of the 3rd altar on the left is occupied by the monument of Lod. Gozzadini in stucco, by *Giov. Zacchio*. 2nd altar: Christ and Magdalen, by *Fr. Albani*. In the choir, on the right, a terracotta relief, representing the Madonna and SS. Lawrence and Eustace with two angels, by *Vincenzo Onofri*, 1503.

Santi Vitale ed Agricola (Pl. 23; G, 4), in the Via S. Vitale, was consecrated in 428 by St. Petronius, and restored in 1872. The large chapel on the left contains a fine altar-piece (covered) by *Fr. Francia*; side-frescoes: on the right Adoration of the Shepherds by *Giac. Francia*, on the left Visitation by *Bagnacavallo*. — Opposite is the *Palazzo Pedrazzi*, formerly *Fantuzzi* (Pl. 40; G, 4), built in 1605 by Formigine, with a superb staircase by P. Canali.

The northernmost of the streets radiating from the leaning towers is the Via Zamboni (Pl. F, G, H, 3, 4), to the right in which is the effective and well-proportioned *Pal. Malvezzi-Medici* (Pl. 49), built by Bart. Triachini in 1550. — Farther on, in the small Piazza Rossini, which is named after the celebrated composer, who attended the neighbouring Liceo Rossini (Pl. 26; important historical musical collection) in 1807-10, is —

S. Giacomo Maggiore (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1483 by *Gasparo Nadi*. The interior contains several good pictures.

Over the altar, immediately to the left of the entrance, is the 'Vergine della Cintura', by an early Bolognese master (covered); 3rd Chapel on the right: *Ercole Procaccini*, Conversion of Saul; 5th Chapel, *Passerotti*, Madonna enthroned, with five saints and the donor; 7th Chapel, Marriage of St. Catharine, by *Innocenzo da Imola* (1536); 9th Chapel, St. Rochus with an angel, by *Lod. Carracci*: 11th Chapel, erected by *Pellegrino Tibaldi*, the teacher of the Carracci, and decorated by him with frescoes. In the Choir large paintings of the Resurrection, etc., by *Tommaso Laurati*. The 3rd chapel in the retro-choir contains a gilded altar with numerous saints; to the left, on the wall, a large painted crucifix by *Simone de' Crocefissi* (1370). The 6th *Cap. Bentivoglio, paved with coloured and glazed tiles, contains a *Madonna, with angels, on the right S. Sebastian, on the left the founder, the finest work of *Fr. Francia*, and frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after Petrarch, on the left, and the *Bentivogli family on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. In the lunette above Francia's picture is a Vision of St. John (Rev. xvii, 1-8) probably by *Lor. Costa* (freely restored). Equestrian relief of Annibale Bentivoglio by *Niccolò dell' Arca* (1458); opposite the chapel-entrance the *Monument of Antonio Bentivoglio (d. 1435) by *Jacopo della Quercia*; by the entrance, Relief of Giovanni Bentivoglio, by *Fr. Francia* (? 1497). The 9th Chapel in the left aisle contains a Presentation in the Temple, by *Orazio Sammachini*.

The sacristan keeps the keys of the adjacent oratory of **Santa Cecilia** (Pl. 4; F, 4), an oblong edifice erected in 1481. The fine frescoes are by *Lor. Costa*, *Franc. Francia*, and their pupils.

1st on the right, Burial of SS. Valerian and Tiburtius, with the Castle of S. Angelo in the background (much injured); on the left, Martyrdom of St. Valerian, both by *Amico Aspertini*; 2nd on the right, Vindication of St. Cecilia before the Roman prefect; on the left, Angel crowning St. Cecilia and Valerian her betrothed, both by *Chiodarolo*: 3rd on the right, Martyrdom of St. Cecilia in the oil-cask; on the left, Baptism of St. Valerian, both by *Tamaroccio*: 4th on the right, St. Cecilia bestowing alms; on the left, St. Urbanus converting St. Valerian, both by *Lor. Costa*; 5th on the right, Burial of St. Cecilia; on the left, Marriage of SS. Cecilia and Valerian, both by *Fr. Francia*.

Opposite, on the left side of the street, is the *Pal. Malvezzi-Campeggi* (Pl. 50), by Formigine, with an interesting court. Adjacent is the *Palazzo Magnani-Guidotti* (Pl. 48), by Dom. Tibaldi, 1577, with frescoes in the interior by the Carracci. — Then the *Teatro Comunale* (Pl. 60; F, 4). — On the right is the —

University (Pl. G, 3, 4; comp. p. 343), established since 1803 in the old *Palazzo Cellesi*, with a court by *Bart. Triachini*. It now possesses five faculties and is attended by about 1500 students. It is well provided with scientific collections (open on Sun.), the most

notable of which are the anatomical collection and the collection of minerals. The *Tower*, containing the observatory, affords a fine view.

The extensive **Library** (170,000 vols. and 6000 MSS.) is open daily, 10-2 o'clock, except Sundays. Among the MSS. is the oldest codex of Lactantius; also letters from Voltaire to Frederick the Great, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at Bologna in 1776, died at Naples in 1849), professor of Oriental languages at the university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The **Geological Museum**, in an adjoining building, Via Luigi Zamboni 2530, contains interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities. Director, *Prof. Cappellini.*

We next proceed to the old Jesuits' College, containing the —

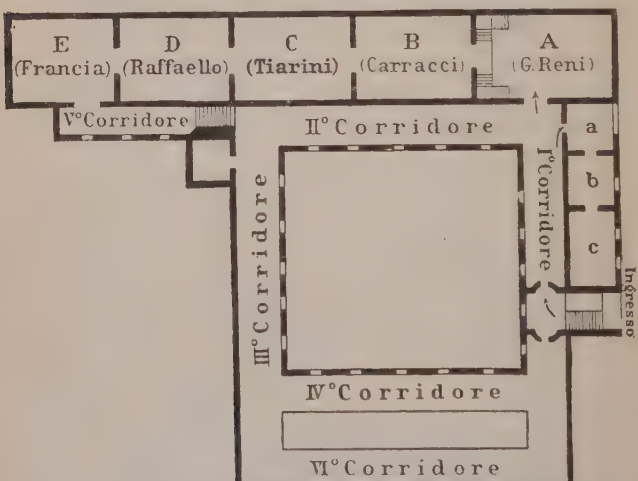
***Accademia delle Belle Arti** (Pl. G, 3). On the groundfloor are casts and works of modern art. On the first floor (r.) is a valuable *Picture Gallery, or *Pinacoteca* (open daily from 9 to 3 or 4, according to the season; admission 1 fr.; on Sundays and holidays from 11 to 2 gratis). Each picture bears the name of the painter. **Catalogue 1 fr.**

The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the works of the Seventeenth Century, which form the chief boast of this gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese eclectics (see p. 344) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134, Madonna della Pietà, remarkable for its masterly grouping, which again recurs in No. 136, the Crucifixion, and which places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the Massacre of the Innocents, exceptionally harmonious and dignified in character; No. 139, St. Andrea Corsini, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the Ecce Homo which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the Nativity of the Baptist. *Annibale Carracci's* Madonna and saints (No. 36) has the merit of stately architectural arrangement. The Communion of St. Jerome (No. 34) by *Agostino Carracci* is very inferior to Domenichino's treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from pleasing, but *Guercino's* Madonna with the two Carthusian monks (No. 13) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the Earlier Period of Italian art. Thus No. 78, a Madonna with saints by *Fr. Francia*, bears important witness to Francia's artistic relation with Lorenzo Costa. The two early masters of Raphael are not unfavourably represented; *Timoteo Viti* by a Mary Magdalen (No. 204) and *Pietro Perugino* by a Madonna in clouds (No. 197). — The gem of the gallery, however, is Raphael's St. Cecilia (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

On entering the building we turn to the right and traverse Corridor I, which contains paintings by Bolognese masters of the

second half of the 17th and of the 18th cent. (the three rooms on the right, see p. 358). Straight in front of us, at the end of the corridor, is —

Room A *(Sala di Guido Reni)*, containing prominent works of *Guido Reni* (p. 344), the most talented and famous pupil of the Carracci. To the right of the entrance, *137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. Madonna del Rosario, painted on silk in 1630 (as a procession-flag); 140. St. Sebastian; **134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted



in 1616 for the Town Council, who presented the painter with a valuable gold chain and medal, in addition to his remuneration); 139. St. Andrea Corsini; *136. Crucifixion; *135. Massacre of the Innocents; 141. Coronation of the Virgin. — In this room also are: *Franc. Albani*, 2. Baptism, 3. Madonna del Rosario; 96. *Giov. Franc. Gessi*, St. Bonaventura raises a dead child to life; no number, *Carlo Cignani*, Madonna with saints; 175. *Elis. Sirani*, St. Anthony of Padua. By the approach to the next room: *142. *Guido Reni*, Chalk drawing for the 'Ecce Homo'; 30. *Simone Cantarini* (d. 1648), Portrait of Guido Reni. On a stand in the midde of the room: 360. *Niccolò da Foligno*, Madonna and saints adoring the Child, with the Annunciation on the back.

Room B *(Sala dei Carracci)*: 12. *Guercino*, William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Carracci*,

Transfiguration; 206. *Domenichino*, Martyrdom of St. Agnes; 36. *Ann. Carracci*, Madonna, with SS. Louis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul; 13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; 55. *Giac. Cavedone*, Madonna on clouds, with saints; *Lod. Carracci*, 45. Birth of the Baptist, 48. Madonna with SS. Jerome and Francis; 34. *Ag. Carracci*, Communion of St. Jerome; *Domenichino*, 207. Madonna of the Rosary, 208. Death of St. Peter Martyr.

Room C *(Sala del Tiarini)* contains works by the *Procaccini*, and by *Pellegrino Tibaldi*, *Al. Tiarini*, and other secondary Bolognese masters from about 1550 to about 1650.

Room D *(Sala di Raffaello)*, with ceiling skilfully painted to imitate reliefs by *Prof. Silvio Gordini*, to whom the ceiling painting of the next room is also due. — 89. *Innoc. da Imola*, St. Michael; no number, *Marco Palmezzano*, Madonna; 74. *Prosp. Fontana*, Pietà; above, School copy of *Raphael's* young St. John (p. 430).

**152. *Raphael*, St. Cecilia surrounded by four other saints, ordered in 1513 by Cardinal Lorenzo Pucci for the church of S. Giovanni in Monte (p. 352), but probably not painted before 1515. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. Sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand SS. John the Evangelist and Augustine (or Petronius?). . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalen's dress is of a violet colour. The toning down and blending of the ground-tints is effected through the two saints in the background, who thus fulfill the same function in regard to the colouring that they do with respect to the expression and composition'. — *Prof. A. Springer's 'Raffael und Michelangelo'*.

133. *Bagnacavallo*, Holy Family, with SS. Paul, Benedict, and Mary Magdalen; 116. *Parmigianino*, Madonna with SS. Margaret, Jerome, and Augustine; 198. *Giorgio Vasari*, Banquet of Gregory I. (1540; one of the artist's best works); 26. *Giul. Bugiardini*, Madonna enthroned, with saints; *197. *Pietro Perugino*, Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. *Cima da Conegliano*, Madonna; 145. *Tintoretto*, Visitation.

Room E *(Sala del Francia)*, with important works by *Francesco Francia* (p. 344): 371. Annunciation, with SS. John the Evangelist, Francis, George, and Bernard (1500); no number, Madonna and St. Bernard; 83. Christ mourned over by angels; to the left, two niello works by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna and Crucifixion, in a fine landscape; 372. Madonna enthroned, with SS. Paul and Francis (a late work); no number. Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors (1499); *78. Madonna and six saints, angels, and the donor (1494; early work). Also in this room are: 84. *Giac. Francia*, Madonna, with five saints; 204. *Timoteo Viti*, Mary Magdalen (about 1508); 297. *Amico Aspertini*, Adoration of the Child; *Lor. Costa*, 392. Madonna with SS. Sebastian and James (1491; early work), 65. SS. Petronius (on the throne), Francis of Assisi, and Dominic (1502), 376. Marriage of the Virgin; 64. *Franc. Cossa*, (Madonna with St. Petronius, St. John, and the donor, above, Annunciation, chief work of this rare old-Ferrarese master (1474); above it, 215. *Lor. Costa*, Madonna with SS. Petronius and Thecla (1496); 373. *Franc. Francia*, Christ on the Cross, with saints. — We now proceed to the left to —

Corridor V, containing chiefly old paintings. Opposite the passage: 102. *Giotto*, Madonna, with SS. Peter and Paul and the archangels Michael and Gabriel, an altar-piece in three sections from the church degli Angioli. On the end-wall: 205. *Ant.* and *Bart. Vivarini da Murano*, Madonna enthroned, in a rich Gothic frame (1450). — We descend a few steps and enter —

Corridor II. To the left: 277. *Luca Cambiaso*, Adoration of the Child; *Primaticcio*, Concert; no number, *Guercino*, St. Peter Martyr.

Corridor III: *Caravaggio*, Daughter of Herodias; *Luca Giordano*, Pietà.

Corridor IV: *Style of Hugo van der Goes*, Madonna; *Sustermans*, Portrait; 275. *Ant. Raphael Mengs*, Portrait of Clement XIII. — Parallel with this corridor is —

Corridor VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I, the first contains a number of old pictures: *Garofalo*, Holy Family; *Dosso Dossi*, Madonna with angelic musicians (both on entrance-wall). — The two other rooms contain modern pictures.

Traversing the Via delle Belle Arti, we next reach the *Pal. Bentivoglio* (Pl. 34; F, 3), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. — A little to the S.W., in the Piazza S. Martino

(Pl. F, 3, 4), is the Carmelite church of **S. Martino Maggiore**, in the Gothic style (1313).

1st Chapel on the left: *Enthroned Madonna, with SS. Rochus, Bernardine, Anthony, and Sebastian, by *Fr. Francia;* above, a Pietà, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia.* Last altar to the left, an Assumption and a Resurrection in the lunette, by *Lor. Costa;* 1st altar on the right, *Girol. da Carpi*, Adoration of the Magi; 5th altar on the right, *Amico Aspertini*, Madonna with the canonized bishops Martin and Nicholas. Adjoining the sacristy is the tomb of the scholar Beroaldus, with his bust, by *Vincenzo Onofri* (1504).

On the N. side of the town, inside the walls, rises the slight eminence of **La Montagnola** (Pl. E, F, 1, 2), a promenade adorned with some bronzes by *Diego Sarti* and affording a fine view of the town. The *Arena di Pallone* (p. 342) is situated here. To the W. is a handsome flight of steps, descending to the *Porta Galliera* (Pl. E, 1) and to the Via dell' Indipendenza (p. 350), which leads to the railway-station. — On the S. is the *Piazza dell' Otto Agosto*, formerly *Piazza d'Armi.* In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town. A few paces to the S.W., in the Via dell' Indipendenza, is an insignificant statue of *Ugo Bassi* (1888).

Immediately to the left, outside the Porta Castiglione, is the church of **Santa Maria della Misericordia** (Pl. F, 7; when closed, ring at the door to the right).

Interior. 2nd chapel on the right, round window designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-altar a figure of Christ, and at the sides Madonna and Angel of the Annunciation, by *Lor. Costa* (1499). The altar-piece is an unimportant work of last century. At the last pillar of the left aisle is a fresco of *Francia's School*, Bishop and four monks; 3rd altar on the left, *G. M. Crespi*, St. Nepomuk; 2nd altar to the left, *Bagnacavallo*, Madonna in clouds, two saints below (the master's best work).

Between the Porta Santo Stefano and the Porta Castiglione (Pl. F, G, H, 7), to the right, is the beautiful public park of the **Giardini Margherita**, extending to the spurs of the Apennines and now the favourite promenade of the Bolognese. The main entrance is beside the Porta S. Stefano, near the tramway-terminus. The park contains a pond (rowing boats). On the E. side is a music pavilion (concerts, see p. 342).

About $^1/_2$ M. beyond the Porta d'Azeglio (Pl. D, 7), in the second street to the right, near the Casa Minghetti, is situated the church of *Santa Maria Mezzaratta*, containing early Bolognese frescoes (closed). Cards admitting to the pretty grounds of the adjoining *Villa di Mezzaratta* may be obtained in the Hôtel Brun (fine view). — About $^1/_4$ M. outside the Porta d'Azeglio a new road, diverging to the right from the Via Panoramica, leads to ($^3/_4$ M.) **S. Michele in Bosco**, an Olivetan monastery dating from 1437 (suppressed in 1797), now an *Orthopaedic Institute.* The entrance

is through the iron gate on the right. From the front of the church fine view of Bologna and the plain. To visit the interior, apply to the 'Dimostratore', to the right of the church (fee $^1/_2$ fr.). In the church are remains of frescoes by *Bagnacavallo* and others. The court is adorned with frescoes by the *Carracci* and their pupils, from the history of St. Benedict and St. Cecilia, unfortunately much injured. — A little below S. Michele lies the *Villa Revedin*, which is open in the absence of the proprietor; its grounds command charming views. The road leading straight on hence back to the town brings us in a few minutes to a pavilion, beside which is an entrance to the *Giardini Margherita* (p. 359).

About $1^1/_4$ M. outside the Porta S. Isaia (Pl. A, 4), to the W. of the town, is situated the **Certosa** (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. The entrance is in the N.W. corner; the custodian (first court, to the left) is well-informed ($^1/_2$-1 fr.).

The church contains a few paintings by *Elisabetta Sirani* and *Cesi*, and wood-carving of 1539 and 1611. — At the beginning of the Cloisters are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 13th cent., then 15th on the right, 14th farther to the right, and 16th on the left; in the arcades modern monuments, most of them in marble, including figures of Faith by *Galletti* and Grief by *Monari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clotilda Tambroni* (d. 1817; p. 343). The principal families of the town also possess vaults here; thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell' italica indipendenza'), executed by *Vinc. Vela*. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galvani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc. — The *Crematorio* is interesting.

On the *Monte della Guardia*, an eminence 3 M. to the S.W. of the Porta Saragozza (Pl. A, 6), rises the handsome pilgrimage church of the **Madonna di S. Luca,** erected by *Dotti* in 1731, so called from an ancient picture of the Virgin, ascribed to St. Luke and brought from Constantinople in 1160. The hill (950 ft.) is ascended by a series of *Arcades*, consisting of 635 arches with numerous chapels, constructed in 1676-1739, and $2^1/_2$ M. in length. They begin a short way beyond the gate and send a branch to the Campo Santo (see above). Steam-tramway from the Piazza Malpighi to *Meloncello* at the foot of the hill (p. 342). Thence the steps may be avoided by following the road next the arcades. A better road, used by carriages, diverges into the valley of the *Rio Ravone*, $^1/_2$ M. outside the Porta Saragozza, and ascends in windings. At the (1 hr.) fork, the road to S. Luca diverges to the right, making a wide curve past *Monte Albano*, and reaches the church in $^3/_4$ hr. more. The *View, particularly from the windows in the S. ascent to the portal of the church and from the dome (staircase from the roof of the church; $^1/_2$-1 fr.), is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and

the adjacent intrenchments, now used for military purposes, are not accessible.

From Bologna to Portomaggiore, 29 M., railway in 2 hrs., an uninteresting route. Trains start from the station outside the Porta S. Vitale (Pl. H, 5) at Bologna. — From (10 M.) *Budrio* a branch-line runs to *Massalombarda* (p. 362). — *Portomaggiore*, see p. 341.

From Bologna to S. Felice sul Panaro, 26½ M., railway in 1½ hr., also uninteresting. The line is being extended to *Dossobuono* (p. 220). *S. Felice*, see p. 333.

52. From Bologna to Florence viâ Pistoja.

82 M. Railway in 3½-6 hrs. (fares 15 fr., 10 fr. 55, 6 fr. 75 c.; express 16 fr. 55, 11 fr. 60 c.). — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

Bologna, see p. 341. The train skirts the slope of the Monte della Guardia (p. 360), near the *Reno*, which it soon crosses. On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

3 M. *Borgo Panigale;* 6 M. *Casalecchio di Reno*, beyond which the valley of the Reno contracts. At Casalecchio, on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. — On the left, near (12 M.) *Sasso*, the brook *Setta* falls into the Reno, from which a subterranean aqueduct, constructed by Augustus and recently restored by the engineer Zannoni, leads to Bologna (see p. 343). — 17 M. *Marzabotto*, with the spacious *Villa Aria* (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and Porretta there are 22 tunnels. — 20½ M. *Pioppe di Salvaro.* At (24½ M.) *Vergato* the valley expands. 29½ M. *Riola;* on the left rise the steep rocky peaks of *Mte. Ovolo* and *Mte. Vigese;* a landslip from the latter destroyed the village of *Vigo* in 1851. On the right bank of the Reno is the modernised castle of *Savignano.*

37 M. **Porretta** (1155 ft.; **Alb. di Roma; Palazzino*, open in summer only), a village of 1200 inhab., with frequented sulphureous springs and baths. — Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the Apennines. — 41 M. *Molino del Pallone.* — 45½ M. *Pracchia* (2025 ft.), the highest point on the line.

About 3 M. from Pracchia (omn.) lies *Gavinana* (Alb. Ferruccio, pens. 7-8 fr., well spoken of), a pleasant summer-resort. — A post-omnibus runs twice daily from Pracchia to (7 M.) *Cutigliano* (2215 ft.; Pension Pendini, 7-9 fr.; Pens. Valle, kept by Mrs. Jennings, well spoken of; Pens. Tandelli), a convenient centre for excursions, viâ *Pontepetri*, where it reaches the old Apennine road connecting Florence and Pistoja with Modena (p. 325), and *S. Marcello Pistojese* (about 2130 ft.; Alb. della Posta, well spoken of; Engl. Ch. serv.). The road then continues to ascend to (15 M.) **Boscolungo** (*Locanda Ferrari*, tolerable; *Pens. Bellini*), and to the *Passo*

dell' Abetone (about 4520 ft.), where the *Gran Albergo dell' Abetone* (R. & L. 3½, déj. 2¼, D. 4½, pens. 12 fr.; open in summer only) lies in the midst of a fine forest. This is the starting-point for the ascent of **Monte Cimone** (7103 ft.; 4-5 hrs.; guide, Beppino Ferrari, etc.), the highest summit of the northern Apennines, commanding fine views. It is also a starting-point for numerous shorter excursions (*Monte Majori*, ¾ hr.; *Libro Aperto*, 1½-2 hrs.; *Tre Potenze*, 2 hrs.; *Monte Rondinajo*, *Lago Santo*, etc.). — From Abetone to Fiumalbo (p. 333) is about 9 M.

Boscolungo is about 5½ hrs.' drive from Pracchia, and 7 hrs. from *Pistoja* (viâ Pontepetri, p. 361). A road also leads to it from the Bagni di Lucca (p. 400) in about 6 hrs. (carr. and pair, with trace-horse up the hill, 40-45 fr.).

Beyond Pracchia the train crosses the watershed of the Adriatic and the Tyrrhenian Sea by a tunnel about 1⅔ M. in length, and then enters the valley of the *Ombrone*, which flows towards the S., and is traversed by a lofty viaduct. Between this point and Pistoja there are numerous viaducts and no fewer than 22 tunnels. Beautiful *Views. — 50½ M. *Corbezzi*. — Beyond (54½ M.) *Piteccio* a view is at length revealed of the lovely and populous plains of Tuscany, and of Pistoja far below. — 57½ M. *Vajoni*.

61 M. *Pistoja* (p. 401). — From Pistoja to *Florence*, see p. 406.

53. From Bologna to Ravenna.

52½ M. Railway in 3¾ hrs. (fares 9 fr. 50, 6 fr. 70, 4 fr. 30 c.). The train follows the main line to Ancona and Brindisi as far as *Castel-Bolognese*, whence Ravenna is reached by a branch-line. — Steam Tramway from Bologna to *Imola* along the highroad, see p. 342.

The train follows the direction of the Via Æmilia (p. 313). — 4½ M. *San Lazzaro*; 7 M. *Mirandola-Ozzano*; 10½ M. *Quaderna*; 15 M. *Castel S. Pietro*, with a château built by the Bolognese in the 13th cent., on the *Sillaro*.

21½ M. **Imola** *(Hôt. S. Marco)*, on the *Santerno*, an ancient town with 11,400 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but it is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. The town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of S. Cassiano; and of the painter Innocenzo da Imŏla (Francucci, b. about 1494, d. 1550; p. 344). — The train then crosses the *Santerno*.

26 M. **Castel-Bolognese** (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino in 1434. — Hence to *Faenza*, see p. 373.

The line to Ravenna next passes (30 M.) *Solarolo* and (35 M.) *Lugo*, with 9200 inhab., junction of a line to *Lavezzola* (14 M.; p. 341), viâ Massalombarda (p. 361). — 31 M. *Bagnacavallo* (birthplace of the painter Ramenghi, p. 344, who is generally called after

B O L O G N A
La Certosa
S.Paolo
Meloncello
Orbi
L'Osservanza
Mad.a di S.Luca
Monte della Guardia
Salicicle in Bosco
Canale di Reno
Canale Il Vittone
Villa Virginia
Villa Poggi
Villa Adelaide
Villa Spada
Villa Davia
Villa Revedin
Villa Ghisilardi
Villa Fiorini
Villa Pallotti
Villa Zaniboni
Villa Giovannetti
Villa Jano
Villa Pacini
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Villa Cassuz

RAVENNA.

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Meters

1. Accademia delle Belle Arti D.5.

Chiese:

2. di S. Agata Maggiore D.6.
3. di S. Apollinare Nuovo E.4.5
4. di S. Giovanni Evangelista F.4.
5. Basilica di S. Vitale C.3.
6. Battistero . C.5.
7. di Classe (S. Romualdo) D.6.
8. di S.a Croce . . C.2.
9. di S. Domenico C.4.
10. Duomo . C.5.
11. di S.a Eufemia B.3.
12. di S. Francesco D.5.
13. di Gio. Battista . . D.3.
14. dei SS. Gio.e Paolo B.3.4.
15. S. Giustina C.5.
16. di S.a Maddalena D.5.
17. di S.a M.a Maggiore C.3.
18. di S.a M.a in Porto F.6.
19. di S.a M.a dei Suffragi D.4.
20. S. Michele in Affricisco D.4.
21. di S. Niccolò D.6.
22. Oratorio di S.M.in Cosmedin E.4.
23. dello Spirito Santo (S. Teodoro) E.3.4.
24. di S. Vittore . . . . . D.2.
25. Congregazione di Carità . . D.4.
26. Convento di S.a Chiara . . . F.5.
27. Mausoleo di Galla Placidia C.2.
28. Ospedale civile . . . . EF.4.

Palazzi:

29. Arcivescovile . . . . . C.5.
30. Municipale . . . . . D.4.
31. Ginanni . . . . . C.5.
32. Governativo . . . . . D.4.
33. Lovatelli . . . . . D.7.
34. „ Dal Corno . . . . D.6.
35. Rasponi ora Albergo Byron D.5.
36. „ antico Balbi . C.5.
37. „ Dalle Teste C.4.
38. Spreti ora Angelli D.3.
39. di Teodorico . . . . . E.5.
40. Seminario Arcivescovile . C.5.
41. Sepolcro di Dante Alighieri . D.5.
42. „ Isaacio Esarca . C.3.
43. Teatro Comunale Alighieri . D.4.
44. Torre Comunale . D.3.

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Sabbiona
Via Variona
Borgo Adriano
Caserma di S.Vitale
Via Rompina
Via Magistrale
Via Argentario
Via Trieste
Via Torricelli
Via Cavour
Via Aurea
Via Alberoni
Via Alberoni Nuova
Via Maggiore
Via Diaz
Via Cesarea
Via Fiume
Via Faentina
Via Ravegnana
Via Classense
Via Canale
Via Aurelio Saffi
Via Ippodromo
Via Ravegnana Vecchia
Via Circonvallazione
Via Circonvallazione Nuova
Via Circonvallazione Interna
Via Circonvallazione Esterna
Via Circonvallazione Esterna Nuova
Via Circonvallazione Esterna Vecchia

Castelbolognese Ferrara
D
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F
G
Rotonda
Strada del Cimitero
Strada di Circonvallazione alla Rocca
Strada di S. Rocco
Rocca di Brancaleone
Porta Serrata
Via Rocca ai Rossi
Via Giuseppe Garibaldi
Via Dante Alighieri
Via Paolo Costa
Via Farini
Via Mazzini
Via Cavour
Via Albergati
Via Ugo Bassi
Via Zamboni
Via Belle Arti
Via Castiglione
Via Marsala
Via Cairoli
Via Indipendenza
Via Rizzoli
Via Garibaldi
Via Ugo Foscolo
Via Guglielmo Oberdan
Via Cesare Battisti
Via Lamarmora
Via Lamoretta
Via Zagarelli
Via Tamburini
Via Cartoleria
Via Pietro Maggiore
Via Castellata
Via Pignatta
Via Nosadella
Via Mura di Porta Nuova
Via Mura di Porta Nuova
Via Mura di Porta Nuova

Geograph. Anst. v. Wagner & Debes Leipzig

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his native town); 42 M. *Russi;* 44½ M. *Godo.* — 52½ M. *Ravenna.*

Ravenna. — **Hotels** (bargain advisable). Grand Hôtel Byron (Pl. 35; D, 5), Via Mazzini, with trattoria and garden, R., L., & A. 3-5, B. 1½, déj. 3, D. 5, pens. 12, omn. 1 fr.; Spada d'Oro e S. Marco (Pl. a; D, 4), Via Farini, R., L., & A. 3½ fr. — *Trattoria al Pellegrino*, Via Rattazzi 26; *Caffè del Risorgimento*, in the Piazza Vitt. Emanuele; *Caffè Byron*, in the Piazza Byron, both tolerable.

Cabs: per drive 1, at night 1½ fr., two-horse 1½ or 2 fr.; first hour 1¾-2½ fr., each additional ½ hr. 75 c. or 1 fr. 25 c.; beyond the town 2 fr. 20 c. or 4 fr. per hour.

Tramway to Forlì 5 times daily in 1½ hr. (fares 2 fr., 1 fr. 20 c.). — Railway to *Ferrara*, p. 341; to *Rimini*, see *Baedeker's Central Italy.*

Photographs. *Ricci*, Via Farini 14 A. — **Post Office**, Piazza Alighieri (Pl. D, 4).

Principal Attractions: *Baptistery (p. 365), Cathedral (p. 365), S. Vitale (p. 368), *Mausoleum of Galla Placidia (p. 369), *S. Apollinare Nuovo (p. 370), Mausoleum of Theodoric (p. 371), *S. Apollinare in Classe (p. 372). The churches are closed from 12 to 2 p. m. Visitors with little time should hire a cab.

Ravenna, a town of ancient origin, and formerly the capital of a province, now largely deserted, with 12,100 inhab., is situated in the plain between the rivers *Lamone* and *Ronco* (the Roman *Bedesis*), in a somewhat unhealthy district. It was originally a seaport, but is now 6 M. distant from the sea and connected with it by the *Canale Corsini* only, a channel constructed in 1737, beginning at the small new harbour opposite the station (*Daršěna;* Pl. G, 3, 4).

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Caesarea*, a name perpetuated by the ruined church of *S. Lorenzo in Cesarea*). The harbour, however, having been gradually filled up by the deposits of the Po, Classis and Cæsarea fell to decay, while Ravenna continued to be the capital of the province Flaminia. As early as A.D. 44 Ravenna became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 439 Ravenna was erected into an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian *Odoacer*, King of Italy, and again in 493 by *Theodoric the Great*, King of the Ostrogoths, after which it regained much of its former splendour and was the residence of the Gothic kings till 539. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard *Aistulph* banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by *Pepin*, King of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the *Polenta* family, of whom favourable mention is made by *Dante*, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by *Pope Julius II.*, and it belonged to the *States of the Church* till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the apal dominions in 1860. In Aug., 1849, Gari-

baldi found refuge at Ravenna from the pursuing Austrians, while his wife Anita succumbed to the fatigues of the flight.

In the History of **Early Christian Art** of the 5-8th century, Ravenna is the most important place in Italy next to Rome. Being less under the influence of the mighty traditions of the past here than at Rome, and impelled to a creative activity by the absence of ancient buildings so abundant in the capital, art was in a position to develop itself more freely, and even to venture on innovations. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, also formerly the centre of a brilliant architectural period, the traveller will observe how the capitals of the columns were gradually remodelled, and a new style of ornamentation introduced. Besides the basilicas there are also dome-structures, which form a link between Byzantium and some of the churches of western Europe (such as the cathedral at Aix-la-Chapelle). The ancient BUILDINGS of Ravenna belong to three different periods, the first being that of Honorius and his sister Galla Placidia, 404-450 (*Cathedral, Baptistery, Archiepiscopal Chapel, S. Agata, S. Giovanni Evangelista, S. Giovanni Battista, Mausoleum of Galla Placidia*, and *S. Francesco*): the second a Gothic period from 493 to about 539 (*St. Martinus* or *S. Apollinare Nuovo, S Spirito, Baptistery of the Arians* or *S. Maria in Cosmedin*, and the *Palace* and *Mausoleum of Theodoric*); and the third a Byzantine period from 539 onwards (*S. Vitale* and *S. Apollinare in Classe*, both begun in the preceding period). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object (by Byzantine architects in Istria) instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls (Palace of Theodoric; S. Apollinare in Classe). This last feature appears also in Diocletian's buildings at Salona. The campanili moreover are detached and are circular in form. Transepts are wanting, as also was probably the case originally in most of the Roman basilicas. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs. — MOSAIC PAINTING was also extensively practised at Ravenna. The earlier symbolism (Baptistery, Mausoleum of Galla Placidia) was gradually abandoned for the historical Christian style (S. Apollinare Nuovo, S. Vitale), but at the same time the fidelity to nature became less and the designs became stiff and conventional. At this peri d, too, the costly but stiff costumes, and the ceremonial air of the Byzantine court began to affect the designs, thus preparing the way for the later Byzantine style. — The traveller will also have an opportunity here of examining SARCOPHAGI, IVORY CARVING (Throne of St. Maximian, p. 365), STUCCO RELIEFS (Baptistery of the Orthodox, p. 365), and other works of the early Christian period, and thus obtain a very comprehensive review of the art products of the centuries preceding the Carlovingian era.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June, 1819, to October, 1821; see p. 367).

From the station (Pl. G, 3, 4), in front of which rises a statue to the Italian patriot *L. C. Farini*, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with the church of S. Giovanni Evangelista (p. 370) and a 'Martyr's Monument', by Zocchi, unveiled in 1888, and crossing the Corso Giuseppe Garibaldi (to the right, S. Spirito and S. Maria in Cosmedin, p. 370), proceed straight to the PIAZZA VITTORIO EMANUELE (Pl. D, 4), in the centre of the town. This piazza is adorned with two lofty columns of granite

erected by the Venetians in 1483, bearing statues of SS. Apollinaris and Vitalis, and a colonnade of eight columns of granite, perhaps a fragment of the Basilica of Hercules built by Theodoric as a market and hall of justice. The king's monogram is discernible on the corner column. — Beyond the *Pal. Municipale* (Pl. 30), to the W. of this Piazza, is the *Piazza Venti Settembre* (Pl. C, 4), with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The Via Gioacchino Rasponi leads hence to the S.W. to the Piazza del Duomo, in which stand a granite column of 1605 and the **Cathedral** (Pl. 10; C, 5) of *Sant' Orso*, or *Basilica Ursiana*, almost entirely rebuilt in 1734-44 on the site of a church founded by Bishop Ursus (d. 396), and consisting of nave and aisles with transept, surmounted by a dome above the crossing. The round campanile and the (inaccessible) crypt are the only relics of the ancient church.

Interior. 2nd Chapel on the right: sarcophagus of SS. Exuperantius and Maximianus (6th cent.). In the S. Transept is the chapel of the Madonna del Sudore, built in 1630-59 and containing two early-Christian marble sarcophagi, said to be those of SS. Barbatian and Reginald. The Choir contains a marble sarcophagus with the remains of nine bishops of early date; to the right the Croce di San Agnello, a silver crucifix of the 6th cent. (frequently restored), with figures of 37 bishops and 3 archbishops (the reliefs in the centre of the 16th cent.). At the sides, choir-screen panels of the 5th cent. have been let into the floor. — In the Ambulatory, on each side, are several marble slabs with figures of animals, birds, and fishes, dating from the 6th cent., being fragments of a pulpit ('ambo') erected by Archbishop Agnellus (556-569), with inscription 'Servus Christi Agnellus episcopus hunc pyrgum fecit'. — The Sacristy contains a *Vestment* of Bishop Johannes Angeloptes (5th cent.), an *Easter Calendar* from 532 to 626, and the **Ivory Throne* of St. Maximian (546-552), with basreliefs representing John the Baptist in the centre in front, the four Evangelists on the right and left, and the history of Joseph at the sides. On the back are 5 (originally 16) scenes from the life of Christ. The scenes are surrounded with *Ornamentation (animals in rich foliage) distinctly influenced by miniature painting. Near it is an enamelled silver cross dating from 1366. In the lunette above the entrance to the sacristy, to the right, *Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. The chapel of the Holy Sacrament in the N. Transept contains the Shower of Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils.

Adjoining the Cathedral is the —

***Baptistery** (Pl. 6; C, 5), *S. Giovanni in Fonte*, or *Battistero degli Ortodossi*, an octagonal structure, with a cupola, constructed of clay-vessels. According to Corrado Ricci, this was originally part of a Roman bath, converted to Christian uses by Archbp. Neon (449-452). The building was restored in 1865-85.

The Interior, the pavement of which has been raised about 18 inches, contains two arcades, one above the other. The cupola is decorated with **Mosaics* of the 5th cent. (partly restored), the best and most ancient at Ravenna, representing the Baptism of Christ (with a beard) with the river-god of the Jordan on a gold ground and the twelve Apostles on a blue ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thrones with crosses. The upper arcades of the wall are adorned with sixteen figures of prophets (?), and enrichments, in stucco. On the lower section of the wall are admirable mosaics of gold festoons on a

blue ground with statues of prophets (?) at the corners. The large font in white marble and porphyry is of the 16th cent., but its parapet is ancient. — The custodian, Via del Battistero 2, also shows the *Cappella S. Giustina*, beside the cathedral, containing a Bacchic vase (fee ½ fr.).

On the first floor of the **Archiepiscopal Palace** (Pl. 29; C, 5), restored in the 16th cent., is the *Cappella di San Pier Crisologo* (p. 364), a square vaulted chamber of the 5th cent. (fee 30-50 c.).

The vaulting is adorned with ancient *Mosaics;* in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. The *Sala Lapidaria*, or ante-room, contains ancient and early mediæval inscriptions, a Roman torso in porphyry, and a *Relief with children, a fragment of the frieze of the temple of Neptune (p. 369). — The archiepiscopal *Archives* comprise about 11,000 documents on parchment.

On the right, at the beginning of the Via Alfredo Baccarini, leading to the Porta S. Mamante, is the **Accademia delle Belle Arti** (Pl. 1, D 5), founded in 1827 (open 9-2; ring at the gate, 50 c.).

The Picture Gallery chiefly contains pictures by masters of the place, such as two Madonnas by *Niccolò Rondinelli;* a Crucifixion, Nativity, Descent from the Cross, and several portraits by *Luca Longhi* (1507-80); pictures by his son *Francesco*. The following may also be mentioned: *Vasari*, Descent from the Cross; *Cotignola*, Madonna and saints; *Guercino*, St. Romuald; *Al. Tiarini*, St. John; *Carlo Cignani*, St. Benedict; *Giov. Franc. Gessi*, Crucifixion. — Among the other contents of the Academy are a large ancient mosaic found at S. Apollinare in Classe in 1875; a bust of St. Apollinaris by *Thorwaldsen;* the monument with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate' (d. 1501), by *Tullio Lombardo;* several statues from Canova's studio; Endymion, by *Canova;* many casts from the antique.

In the same street, No. 5, is the secularised Camaldulensian monastery of **Classe,** built in 1515 et seq. by the monks of S. Apollinare in Classe Fuori. It now contains the Municipal Collections (*Biblioteca e Museo;* Pl. D, 6).

On the groundfloor is the **Reale Museo d'Antichità.** — We first enter the Vestibule of the Refectory, with a bust of Pope Innocent X. by *Bernini*. — In the Refectory are a collection of coins and medals, and a fresco of the Wedding at Cana, by *Luca* and *Franc. Longhi* (1580).

The Cloisters, built by *Giulio Morelli* of Florence in the 17th cent., contain Greek, Etruscan, Roman, and Byzantine inscriptions and fragments of Roman buildings and statues. 64. Tomb relief of the Longidiena family; 229. Apotheosis of Augustus, with the seated figure of Roma to the left and figures of Julius Cæsar, Augustus, and Claudius; fragment of the same work, with procession of sacrificial animals. — In the Corridor are remains of sarcophagi, inscriptions, and mosaics from the churches of Ravenna.

The old Convent Church of San Romualdo, restored by *Luca Danesi* in the baroque style in 1630, with its fine altars adorned with rare marbles, contains early-Christian, Byzantine, mediæval, and Renaissance sculptures: 731. Early Christian sarcophagus of the 5th cent., with reliefs (Daniel in the Lions' Den, Adoration of the Magi, Raising of Lazarus), used in the 7th cent. as tomb of the Greek Exarch Isaac (p. 369) and provided with a Greek inscription by his wife Susanna; 533. Early Christian sarcophagus reliefs of the 5th cent. (Daniel and Lazarus; above, Christ in the act of benediction); 651. *Ant. Braccio.* Seated figure of Pope Clement XII. (1738), transferred hither from the Piazza Vitt. Emanuele in 1867. — Adjacent are small and tasteful Cloisters, brought from S. Maria in Porto in 1886, and containing some terracottas.

The former SACRISTY contains the main part of the collections. In the middle, Case 1. Prehistoric weapons from America; Case 2. Parts of a Byzantine set of jewels, found in 1879 in the crypt of S. Francesco; remains of a costly *Suit of gilded armour, probably Theodoric's, found in the Darsena in 1854; Case 3. Works in ivory. On the walls: embroidery, wood-carvings, glass, fine majolica, terracottas, etc. — A SIDE ROOM contains Renaissance plaques and other works in bronze.

On the first floor is the **Biblioteca Comunale** (admission daily, 10-2, except on Sundays and holidays), founded in 1707 by the Abbate Caneti, containing 72,000 vols. (including 700 incunabula) and 1000 MSS. Among the latter are the celebrated MS. of *Aristophanes* of the 10th cent.; one of *Dante* of 1369, another by Pietro di Dante(?); letters of *Cicero* of the 15th cent.; commentary of *Benvenuto da Imola;* prayer-book of *Mary Stuart*, with miniatures; *Visitors' Book from the Tomb of Dante* (see below). The rare editions include the *Decretals of Boniface VIII.*, printed by Fust at Mayence in 1465, and a number of '*editiones principes*'.

San Niccolò (Pl. 21; D, 6), built by Archbp. Sergius in 760 (closed), contains numerous paintings by the Augustine monk *Padre Cesare Pronti* and by *Francesco da Cotignola.*

Sant' Agăta (Pl. 2, D 6; entrance Via Mazzini 46), a basilica consisting of nave and aisles with a vestibule, dates originally from the beginning of the 5th cent. but was almost entirely rebuilt, including the round campanile, in 1476-94. It contains beautiful antique marble columns.

A house in the same street, at the corner of the Piazza Byron (Pl. D, 5), opposite the Hôt. Byron (Pl. 35), was occupied from June 1819 to Oct. 1821 by *Lord Byron* (p. 364), as the memorial tablet records. A monument to Garibaldi was erected in the piazza in 1892.

San Francesco (Pl. 12; D, 5), formerly *S Pietro Maggiore*, is said to have been founded by St. Petrus Chrysologus (p. 362), but is now entirely modernised (1793) with the exception of the tower and the crypt. It has belonged to the Franciscans since 1261.

The INTERIOR consists of nave and aisles, with 22 columns of coloured marble. Unpleasing modern ceiling. At the entrance are several ancient tombstones; on the right that of Ostasio da Polenta, of 1396; on the left that of Enrico Alfieri, who died in 1405 as general of the Franciscans, below which is a Christian sarcophagus of the 4th century. Then on the right the sarcophagus of the bishop St. Liberius (374-378). The Cappella del Crocefisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters with capitals and ornamentation by *Pietro Lombardo.* At the end of the left aisle is the fine Renaissance monument of Luffo Numai, by *Tom. Flamberti* (1509). The crypt is borne by 22 columns.

Adjoining the church is **Dante's Tomb** (Pl. 41; D, 5). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was temporarily interred in the narthex of the church of S. Francesco.

In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardo*, but it was practically rebuilt in 1780. It is a square structure with a dome, embellished with medallions of the poet's teachers and patrons (Virgil, Brunetto Latini, Can Grande della Scala, and Guido da Polenta); opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph composed by *Bern. Canaccio* in 1357: —

Jura Monarchiae, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit melioribus hospita castris,
A(u)ctoremque suum petiit felicior astris,
Hic claudor Dantes, patriis extorris ab oris,
Quem genuit parvi Florencia mater amoris.

A marble slab opposite the tomb indicates the site of the house in which Guido da Polenta entertained the poet (1317). — To the right of the tomb is the so-called *Sepolcreto di Bracciaforte*, a small court containing eleven *Early Christian Sarcophagi*. The largest, dating from the 4th cent., has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. The remains of Dante, which had been lost sight of in 1810, were rediscovered here in 1865. — On the wall is a relief-portrait of *Giuseppe Mazzini* (p. 64).

S. Michele in Affricisco (Pl. 20; D. 4), erected in the 6th cent., is now destroyed with the exception of the apse and the clock-tower (15th cent.). — Near by is the *Torre Comunale* (Pl. 44; D, 3), a tower of the 11th or 12th cent., 130 ft. high.

S. Domenico (Pl. 9; C, 3, 4), a basilica founded in 1269 and rebuilt by *G. B. Contini* about 1700, is adorned with four paintings by *Niccolò Rondinelli*. — In the Via Cura, to the S. of the Porta Adriana, is the picturesque little church of *SS. Giovanni e Paolo* (Pl. 14; B, 3, 4), of ancient foundation, but rebuilt by Dom. Barbiani in 1758; the lower part of the tower belonged to the original edifice. An ambo of 596 in the interior resembles that in the cathedral (p. 365).

***S. Vitale** (Pl. 5; C, 3) was erected under the superintendence of Julianus Argentarius by Archbp. Ecclesius (541-546) on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was probably originally the court-church, and served as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side. The campanile is modern.

The Interior, unfortunately marred by modern painting, is divided by eight massive pillars into a central space and a surrounding ambulatory. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The lower parts of the pillars are still incrusted with their original coating of rare marble ('Africanone'). The upper columns have capitals of several pieces, the lower columns fine trapezium-capitals (probably the earliest in Ravenna). The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The Choir is adorned with admirable **Mosaics*, which are however inferior in style to those of earlier date in the Baptistery (p. 365) and to those of the Mausoleum of Galla Placidia (p. 369): Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left Ecclesius with the church itself. Below, (l.) Emp. Justinian with the bishop Maximian and attendants, and (r.) the Empress Theodora with the ladies of her court, both presenting offerings. In front, under the

windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side-walls, the four Evangelists sitting, beneath them, Isaiah (on the right) and Jeremiah (on the left) standing. On the right, in the central scene, an altar with bread and wine; at the sides, the blood-sacrifice of Cain and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd; above, Moses putting off his shoes before the burning bush. On the left in the centre, the three angels entertained by Abraham, Sarah at the door, and sacrifice of Isaac. In the archway, busts of Christ (repainted), the Apostles, and SS. Gervasius and Protasius, sons of St. Vitalis. On the right, at the entrance to the choir, a **Greek Relief* from a temple of Neptune, representing his throne with shells, trident, and genii; opposite to it, a modern copy.

To the N., at the back of the church, is the empty *Mausoleum of the Exarch Isaac* (Pl. 42, C 3; d. 641); his sarcophagus has been transferred to the Museum (p. 366). — The custodian of S. Vitale also keeps the key of the —

***Mausoleum of Galla Placidia** (Pl. 27; C, 2), now *SS. Nazario e Celso*, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The INTERIOR, the pavement of which is about 5 ft. above the original level, is adorned with beautiful **Mosaics*, on a dark blue ground, of the 5th cent.: in the dome, a Latin cross between the symbols of the four Evangelists; in the four arches eight apostles (or perhaps prophets), between whom are doves drinking out of a vase (resembling the celebrated mosaic on the Capitol); under the vaulting of the right and left transept are the other four apostles (?) in gilded mosaic; between them are stags at a spring. Over the door is °Christ as a young shepherd, with long hair; opposite is the triumph of Christian faith, in which Christ (represented here with a beard) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — The *Altar*, constructed of transparent Oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble *Sarcophagus of Galla Placidia* (d. 450, gutted by fire in 1577), in which, according to a mediæval tradition, the Empress was interred in a sitting posture. On the right of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; on the left that of Constantius III. (?), her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

S. Giovanni Battista (Pl. 13; D, 3; entrance Via Girol. Rossi), erected by *Baduarius* for Galla Placidia (?), was almost entirely rebuilt after 1683 by *Pietro Rossi*. The substructions of the tower and the interior belong to the original church.

In the N.E. corner of the town is the *Rocca di Brancaleone* (Pl. F, 2), the old castle of Ravenna, built after 1457 by the Venetians and partially taken down in 1735.

The CORSO GIUSEPPE GARIBALDI (Pl. E, F, 2-6) leads N. to the Porta Serrata (thence to the Rotonda, see p. 371), and to the S. to —

Spirito Santo (Pl. 23, E 3 4; entrance in the Via Paolo Costa), or *S. Teodoro*, erected by Theodoric for the Arian bishops, with a vestibule at the W. entrance (portal, 16th cent.), and adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit. — The sacristan

(in the house No. 8) also keeps the key of the adjacent **Baptistery of the Arians,** afterwards the oratory of *Santa Maria in Cosmedin* (Pl. 22). The octagonal dome is adorned with *Mosaics* of the 6th cent.: in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance-court on the left side. — In the Piazza Anita Garibaldi (p. 364) is the church of —

S. Giovanni Evangelista, or *S. Giovanni della Sagra* (Pl. 4; F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but almost wholly rebuilt in 1747, except the tower. The court in front has retained the form of the ancient atrium. Above the beautiful portal of the latter (1316) are reliefs in allusion to the foundation of the church.

The Interior (if closed, knock at the door), with its unpleasing barrel vaulting, consists of nave and aisles borne by twenty-four antique columns. The pavement has been raised by about 6 ft. The vaulting of the 4th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, SS. Gregory, Ambrose, Augustine, and Jerome, by *Giotto* (who had come to Ravenna on a visit to his friend Dante). In the closed chapel of St. Bartholomew (left of choir), remains of old *Mosaic Pavement*, representing the storm to which Galla Placidia was exposed (left), and figures of animals (right).

***Sant' Apollinare Nuovo** (Pl. 3; E, 4, 5), a basilica erected after 500 by Theodoric the Great as an Arian cathedral *(St. Martinus in Coelo aureo)*, was in 560 converted by the Archbishop St. Agnellus into a Roman Catholic church. It has borne its present name since the 8th or 9th cent. (?). The campanile is old. The atrium and apse were removed in the 16th cent., but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling, however, was modernized in 1611.

The Interior contains twenty-four marble columns brought from Constantinople. On the right is an ancient ambo. The walls of the nave are adorned with interesting **Mosaics* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, afterwards frequently restored: on the left the town of Classis with its Roman buildings, the sea and ships, twenty-two virgins with the Magi (the E. half arbitrarily restored); on the right is the city of Ravenna with its churches and the palace of Theodoric, and twenty-six saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the 16 single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament. On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel *(Cappella delle Reliquie)* on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal (?) throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic, restored in 1863. The coffin of St. Apollinaris rests upon four porphyry columns from the ancient ciborium.

In the same street, to the S. of S. Apollinare Nuovo, is a side façade of the *Palace of Theodoric* (Pl. 39; E, 5), in which the exarchs and the Lombard duke Aistulph subsequently resided. It consists of a high wall crowned by an upper story with a central niche (exedra) and, at the sides, three small columns of marble bearing round arches, with a simple gateway below. The treasures of art and most of the columns of this palace were in 1894 removed to Germany by Charlemagne. To the right of the door, in the wall, is a porphyry basin, said to be Theodoric's coffin, brought here in 1564 from the Rotonda (see below). The palace and its gardens extended E. to the Viale Pellavicini, and down to 1098 the sea adjoined it at the back.

Still farther on, near the Porta Nuova, is **Santa Maria in Porto** (Pl. 18; F, 6), erected in 1553 from the remnants of S. Lorenzo in Cesarea (p. 363), consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (6th cent.). — The adjacent *Monastery*, now a barrack, has two handsome Renaissance cloisters (16th cent.). — In the *Ippodromo*, behind the church, a fragment of the town-wall (6th cent.) is preserved.

A pleasant walk may be taken round the walls of the town, and partly upon them, as they are now nearly level with the ground.

About 1/2 M. from the *Porta Serrata* (Pl. D, E, 1; p. 369) is the ***Mausoleum of Theodoric the Great** (Pl. G, 1), the *Rotonda*, or *Santa Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Rom. Catholic place of worship. In the middle ages it was the church of the adjoining Benedictine monastery and the Pantheon of Ravenna, but it was restored to its original use in 1719 (key at the adjacent house, 30 c.). It was probably erected by Theodoric himself (about 520). The substructure is of decagonal shape, and the flat dome, 36 ft. in diameter, consists of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which shaded the balcony round the upper story are now preserved in the interior. The substructure, with its ten arches, long lay half under water; the upper part is approached by a double staircase of marble, added in 1774.

About 2 M. to the N.E. of the rail. station, on the Canale Corsini (p. 363) and at the beginning of the Pineta (p. 372), is the *Cimitero Monumentale*, laid out since 1879 (fine monuments).

About 2 1/2 M. from the *Porta Nuova* (Pl. F, 7) is the church of **Santa Maria in Porto Fuori**, a basilica with open roof, erected by San Pietro degli Onesti ('Pietro il Peccatore') in 1096 et seq. The left aisle contains an ancient Christian sarcophagus with the bones of the founder (d. 1119). The choir and the adjacent chapels contain beautiful frescoes by masters of the Rimini school (14th century). The massive substructure of the lofty square clock-tower probably belonged to an old lighthouse (faro).

No traveller should quit Ravenna without visiting the church of *S. Apollinare in Classe*, situated 3 M. to the S.E. of the Porta Nuova. This may be done either by carriage (with one horse, there and back, about 3-4 fr.; comp. p. 363) or by the railway between Ravenna and Rimini. Trains stop at *Classe* only between June 1st and Sept. 30th (fares 60, 45, 35 c.). About halfway, both the road and the railway cross the united rivers *Ronco* and *Montone*.

***Sant' Apollinare in Classe Fuori,** erected under Archbishop Ursicinus (535-38) by *Julianus Argentarius* ('the treasurer') outside the gates of Classis, was consecrated in 549 by St. Maximianus, afterwards belonged for a long period to a Camaldulensian monastery (comp. p. 366), and was restored in 1779. This is the largest of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a handsome round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with indications of pilasters and arches. (For unlocking the doors, 50 c.)

The spacious INTERIOR (now almost destitute of colour) rests on twenty-four cipollino columns, and has an open roof added in the middle ages. The walls of the *Nave*, which were stripped of their marble panelling by Sigismondo Malatesta in 1449, have been adorned since the 18th cent. with portraits of bishops and archbishops of Ravenna, an unbroken series of 129, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. A recently discovered niche in the right aisle probably once contained the remains of St. Apollinaris. In the left aisle is an inscription relating to the penance performed here by Emp. Otho III. at the instigation of St. Romuald. Adjacent is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 15th century. — The NAVE contains a marble altar, in the ancient fashion, said to have been erected by St. Maximianus. — The CRYPT, a kind of corridor in which the remains of St. Apollinaris were deposited in the 12th cent., is in winter sometimes under water. The bronze window-gratings, seen from without, are ancient. — Above the crypt is the broad flight of steps leading to the TRIBUNA, with the high-altar. The modern canopy of the latter is borne by four ancient columns of black and white Oriental marble. The two ends of the choir-bench terminate in the episcopal throne of St. Damianus, which has been sawn through. The dome of the tribuna is adorned with well-preserved *Mosaics* of the 6th and 7th cent.: in the centre, a large cross on a blue ground with gilded stars, with the Transfiguration, at the sides, Moses and Elias, below whom is St. Apollinaris preaching to his flock; below, on the right, are the sacrifices of Abel, Melchisedech, and Abraham; on the left, the three brothers Constantine IV., Heraclius, and Tiberius, bestowing privileges on Archbishop Reparatus (ca. 671-77); between them are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The ROOD ARCH is also embellished with mosaics: in the centre a bust of Christ, at the sides the figures of the Evangelists, and below them twelve apostles (symbolized as sheep) hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or **La Pineta,** which existed in the time of Odoacer and has been extolled by Dante, Boccaccio, Dryden, and Byron, begins about $1^3/_4$ M. beyond the church of S. Apollinare. The severe winter of 1880-81 and a conflagration destroyed most of it, but new trees have been planted.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and the Duke of Ferrara

(at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell (p. 121). — Trajan built an *Aqueduct* to supply Ravenna with water from the mountains near (20 M.) Teodorana. Some remains of this structure, which was restored by Theodoric, may be seen in dry weather in the bed of the Ronco at *San Bartolomeo*, a little above Ravenna.

54. From Ravenna (or Bologna) to Florence viâ Faenza.

94½ M. Railway in 5 hrs. (fares 17 fr. 20, 12 fr. 10, 7 fr. 75 c.). Carriages are changed at Castel Bolognese and Faenza, and the first morning train is the only one that makes direct connection. The line from Marradi to Florence is interesting on account of both its bold construction and the beauty of the scenery.

From Ravenna or Bologna to (26 M.) *Castel Bolognese*, see p. 362.

31 M. **Faenza** (110 ft.; *Corona*, near the Piazza Vitt. Emanuele, with clean trattoria, R. 1-2 fr.), the *Faventia* of the ancient Boii, a pleasant town with 14,000 inhab. on the *Lamone* (the ancient *Anemo*), has given its name to a kind of majolica (faience), the manufacture of which was at its zenith in the 15th cent. and has recently been again receiving attention.

The spacious Piazza Vittorio Emanuele is surrounded by the *Torre dell' Orologio*, the *Palazzo del Comune*, and the fine Cathedral of S. Costanzo. The latter, a basilica with nave and aisles, was begun in 1474 by *Giuliano da Majano* of Florence, and contains numerous works of art: in the 4th chapel to the right, *Innocenzo da Imola*, Holy Family (covered); in the chapel to the left of the high-altar, the tomb of St. Savinus, by *Benedetto da Majano* (1472).

The Via Severoli leads to the right from the S.W. angle of the piazza to the secularized convent of *Santa Maria dell' Angelo*, on the first floor of which is the municipal Pinacoteca, with some good paintings, chiefly by artists of the Romagna, and a few sculptures. The latter include a colossal group of the Virgin and the two SS. John, by *Alf. Lombardi* or *Begarelli*, a wooden statue of St. Jerome, by *Donatello*, and a marble bust of John the Baptist, ascribed to *Donatello* but probably by *Ant. Rossellino*.

The *Chiesa della Commenda*, in the Borgo (S.W.), contains a fine fresco of the Madonna and saints, by Girol. da Treviso (1533).

From *Faenza* to *Ancona*, see *Baedeker's Central Italy*.

The Railway to Florence describes a wide curve round Faenza, and by means of a short tunnel passes from the plain into the broad valley of the *Lamone* (see above), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

40 M. **Brisighella**, a pleasant village with 2500 inhab., situated, with its pretty villas, on the left bank of the river on a mountain slope crowned with a castle. — 42½ M. *Fognano*. We traverse three tunnels and cross the river several times. — 47½ M. *Cassiano*. Beyond (50 M.) *S. Martino in Gattara* the line remains on the left bank of the Lamone, and runs through vineyards.

At (53 M.) **Marradi** (1045 ft.; 1600 inhab.) the mountains approach nearer to each other.

On the conical mountain-peak to the right is a ruined castle. We now cross to the right bank, but after two tunnels recross the stream by a lofty viaduct, and traverse six tunnels more.

56 M. *Fantino-Palazzuolo.* Palazzuolo lies 4½ M. to the N. The highroad from Faenza to Florence crosses the railway by means of a lofty bridge immediately beyond the station. — Two bridges and five more tunnels. The ascent now becomes rapid.

59 M. *Crespino.* Passing over several bridges and through three short tunnels, we enter the main tunnel of the line (2½ M. long; 7 min. transit), which pierces the ridge of the Apennines. The highest point of the line (1890 ft.) is reached in its middle.

The line now rapidly descends on the right bank of the streamlet *Muccione*, traversing a short tunnel, to (63 M.) *Fornello*. Another short tunnel and then the long *Monzagnano Tunnel* (1¼ M.) bring us to the narrow, mountain-enclosed valley of the *Rossolo*, which we soon quit by another series of tunnels to enter the valley of the *Elsa* at the church of *Madonna dei Tre Fiumi*.

We descend on the right bank of the stream. — Beyond (67½ M.) *Ronta* the train leaves the valley of the Elsa (two tunnels), and runs through a fertile hilly district to (70½ M.) *Panicaglia*. The beds of several torrents are spanned by large bridges and viaducts.

72½ M. **Borgo San Lorenzo** (605 ft.; 3100 inhab.) is the chief place in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the central Apennines. The valley is watered by the *Sieve*, which joins the Arno at Pontassieve (p. 505).

The train crosses the stream a little before reaching (75½ M.) *S. Piero a Sieve*, and then, following the monotonous valley of the *Carza*, ascends the S.W. longitudinal chain of the Apennines, which culminates in the *Monte Giovi* (3255 ft.) and the *Monte Morello* (3065 ft.; p. 501). After crossing the stream seven times and traversing two tunnels, we reach (80 M.) *Vaglia*, beyond which are three more short tunnels. To the left we catch a momentary glimpse of the *Monte Senario*, with its convent (p. 504).

A tunnel, 2¼ M. in length, now pierces the E. spur of the Monte Morello; and beyond another short tunnel we reach (85 M.) *Montorsoli* (p. 504). — Four more tunnels. To the right is a view of the valley of the *Mugnone*, with the lower part of the railway; in the distance, Florence and its hills. We cross the Mugnone to —

89 M. *Le Caldine*, on the left bank. Below the station the valley contracts between the hills of *Monterinaldi*, on the right, and *Fiesole* (p. 503), on the left. Two tunnels. We finally descend the right bank of the Mugnone to the well-tilled valley of the Arno.

94½ M. *Florence*, see p. 408.

VII. Tuscany.

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Tuscany, which covers an area of 9287 sq. M., and contains 2,226,200 inhab., is divided into eight provinces of very different sizes; *viz. Massa-Carrara*, 687 sq. M. in area, long an independent duchy and afterwards united with Modena down to 1859; *Lucca*. 575 sq. M. in area, also long independent, but incorporated with the duchy of Parma from 1814 to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 126 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 431 inhab. to the square mile, in Florence 295, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malarial fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilised than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Tusci* or *Etrusci* (Greek *Tyrrhenians*). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at an early period, as for example at Athens and in Germany, where numerous

discoveries of ancient Etruscan ironwork have been made. The art of navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean handed down by tradition (about B.C. 537), was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *League of the Etruscan Towns*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilisation, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts, and to some extent influenced even Latium and Rome itself. The Etruscan Museum at Florence first affords us an opportunity of becoming acquainted with the artistic products of this ancient people in bronze and earthenware, and obtaining an insight into their gloomy and realistic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the classic soil of Etruria lies somewhat to the S. of the limits prescribed to the present Handbook. None of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno; and the beautiful valleys which now delight the eye of the traveller, being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 3rd cent. B. C., and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence forcibly reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to this city and this land, the student of history will be interested in remembering that the same office of disseminating civilisation among their compatriots was performed by the Etruscans 2000 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent B.C.; but owing to the want of political coherence in their widely ramified confederation, they were unable permanently to maintain their supremacy. As the whole of N. Italy had been conquered by the Celts, and Campania by the Samnites (in 424), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles rested city after city from the confederation. In the 3rd cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies, and abundant grants of the Roman citizenship, the country was gradually Latinised, and the Etruscan language, which has been handed down to us in several thousand still undeciphered inscriptions, was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *a* (*chasa* for *casa*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgaris*, *vulgare latinum*, *lingua toscana*) is mainly derived from the dialects of Central Italy, and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes, as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it; 'l'italiana è lingua letteraria, fu scritta sempre e non mai parlata' (*Foscolo*).

During the later imperial epoch the country formed the province of *Tuscia*, and was afterwards a Franconian county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII., were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities Pisa, owing to its situation, attained the greatest maritime power, and like Milan, Venice, and Genoa, seemed destined to form the centre of a new state. In the 11th, 12th, and 13th centuries it was by far the most important of the Tuscan cities, and while the citi-

zens were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exist. Florence was first indebted for its progress to the fact that it lay on the great route from the north to Rome, and commanded the passage of the Arno. Under Otho the Great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The enterprising citizens soon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with farther successes. 'While the rest of Italy was gradually suffering dismemberment and throwing off the trammels of its earlier traditions, Florence was still quietly developing her resources, and was thus soon enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive commerce had in a great measure raised her above the narrow aims of her ancient life, she began to suffer, like the rest of Italy, from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectually to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy; and thus it was that she became the mistress of Tuscany'. (Leo). In 1350, among her other acquisitions, Florence gained possession of *Prato*, in 1351 of *Pistoja*, in 1406 of *Pisa*, in 1410 of *Cortona*, and in 1424 of the harbour of *Leghorn*. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the first in rank was that of the Medici, not only owing to their munificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes, and their care for agriculture, commerce, and the material interests of their subjects. At a later period their example was followed by the princes of *Lorraine*, and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilised, and the best-governed state in Italy. The fact that Tuscany unreservedly participated in the national aspirations for unity and freedom, and voluntarily recognised the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1530, with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise *Duke Cosimo I.* (1537-64) extended his dominions considerably, particularly by the acquisition of Siena in 1557, which was ceded to him by the emperor. In 1569 he obtained, instead of the coveted title of King, that of Grand Duke *(granduca)* of Florence. He abdicated in favour of his son *Francesco* (1574-87). Francesco was succeeded by his brother *Ferdinand I.* (1587-1609), who had previously been a cardinal; *Cosimo II.* (1609-21), the son of the latter, *Ferdinand II.* (1621-70), and *Cosimo III.* (1676-1723) were the next princes. With *Giovanni Gaston*, who died in 1737, the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresia, the *Duke Francis Stephen of Lorraine* (1737-65), who by the Peace of Vienna (1735) renounced his native principality of Lorraine in return. In 1745 he ascended the throne of Austria as Francis I., and in 1763 established Tuscany as an appanage of the second sons of the emperors, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1765 by the *Grand Duke Leopold*, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational, and ecclesiastical departments. In consequence of the death of Joseph II. in 1790, Leopold was summoned to the throne of Austria, and his de-

parture proved a severe loss to the duchy. His son the *Grand Duke Ferdinand III.* was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archbishopric of Salzburg, and afterwards Würzburg. Under the name of *Republic*, and afterwards *Kingdom of Etruria*, the country continued to enjoy ostensible independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II. was reinstated, and in 1824 he was succeeded by his son *Leopold II.* (d. 1870), who was first banished by the revolution of 1849, and finally by that of 1859. By the plebiscite of 15th March, 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

55. From *(Genoa)* Leghorn to Florence viâ Pisa and Empoli.

STEAMBOAT FROM GENOA TO LEGHORN (and vice versâ) daily (*Navigazione Generale Italiana*, *Florio-Rubattino*) in 8-9 hrs. (fares 18 fr. or 12 fr.). Office at Genoa, see p. 66; at Leghorn, in the Piazza Michele, near the quay. — Embarkation or landing at *Genoa*, see p. 64. At *Leghorn* to or from the Porto Nuovo 1 fr., or with ordinary luggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with luggage 1 fr. (comp. p. xviii).

RAILWAY from Genoa to Leghorn viâ Pisa, see R. 18 and p. 380; from Leghorn to Rome, see *Baedeker's Central Italy*.

Leghorn. — **Hotels.** On the shore, in the Viale Regina Margherita (Pl. B, 3-7): *GRAND HOTEL (closed in winter), with lift, R., L., & A. 3½, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; *HÔTEL ANGLO-AMERICAIN ET DU NORD, R., L., & A. 3½, B. 1½, déj. 3, D 5, omn. 1 fr. — In the town: *HÔT. CAMPANI, Via Vittorio Emanuele, No. 30; *GIAPPONE, same street, No. 59, these two with lifts, electric light, and good trattorie, R. 2½, A. ½ fr., omn. 80 c.; FALCONE E PATRIA, No. 62; BASTIA, No. 19, these two in the Italian style, with trattorie. — Those who make a prolonged stay will easily obtain private apartments.

Cafés. *Posta*, Via Vitt. Emanuele; *Vittoria*, Piazza Vitt. Emanuele. — **Restaurants.** *Campari*, *Giappone*, see above; *Tazza d'Oro*, Via Vitt. Emanuele; *Nettuno*, Piazza Guerrazzi 3. — **Beer:** *Gambrinus*, Via Larderel 27; *Birreria di Monaco*, Via Vitt. Emanuele 24.

Theatres. *Politeama Livornese* (Pl. 40; C, 2), open all the year round; *Teatro Goldoni* (Pl. 36; D, 2). — *Giardino Eden* (Pl. 41; A, B, 4), a popular evening-resort in summer, with an open-air theatre, etc.

Post Office (Pl. 23; D, 2), at the corner of the Via Vitt. Emanuele and Piazza Carlo Alberto. — **Telegraph Office,** Via del Telegrafo 2, adjoining the Piazza Cavour.

Cabs. To or from the station 1, at night 1½ fr., trunk 40, hand-bag 10 c.; per drive in the town 1 fr., at night 1 fr. 20 c.; per hr. 1 fr. 50 c., each additional ½ hr. 75 c., at night 2 or 1 fr. Night-fares are charged between one hour after sunset and 5 or (from 1st Oct. to 31st March) 6 a.m.

Electric Tramways from the station (Pl. D, 1) through several streets of the town, along the Viale Regina Margherita (Pl. B, 3-7), and past the sea-baths, to *Ardenza* (35 c.) and *Antignano* (p. 380).

Sea Baths. *Pancaldi*, *Squarci*, *Ardenza*, *Ferrari*, *Antignano*, and others, all in the Viale Regina Margherita and well fitted up, with cafés and view-terraces. — *Warm Baths* at *Pancaldi's*, *Ferrari's*, Via Venti Settembre 15; in the town, *Cappellini*, Via dello Spalto 2.

Consuls. American, *Mr. James A. Smith*; British, *Mr. Wm. P. Chapman*.

Bankers. *Macbean & Co.*, Via della Madonna 12; *Cesare Fremuria* (successor of *Maquay & Hooker*), Via Borra 7; *Rignano*, Via Vitt. Emanuele 29; *Salmon e Figlio*, same street, No. 4. — **Money Changer:** *Marzinghi*, Via Vitt. Emanuele 4.

Goods Agents. *Fremuria*, Via Borra 7; *Lemon & Co.*, Scali del Pesce 1; *Bonenfant*, Via degli Avvalorati.

Physicians. *Dr. Pellegrini*, Piazza dei Legnami 3; *Dr. Cassuto*, Piazza

LIVORNO
1 : 36.800
0 200 400 600 800 1000 metri
Tramway
Faro Nord
Darsena dei Lavoranti
Canali
Punto franco
Porto nuovo
Porto Mediceo
Diga curvilinea
Fortino
Porte franche
Faro Sud
Faro
Bagni pubblici
Bagni della Regina o Squarci
Torre della Pedrage
Spianata dei Cavalleggeri
Bagni Francaldi
Bagni Palmieri
Pdelle Isole
Stazione
S. Marco
P. II. Maggio
Stazione ferroviaria marittima
Bersaglio
B.ta Garibaldi
P. Garibaldi
Porto nuovo
Via del Corallo
Via Garibaldi
Via Solferino
Via Galilei
Via Cairoli
Via Carducci
Via Cavour
Via Magenta
Via Mazzini
Via Goldoni
Via Verdi
Via Ricasoli
Via Maggi
Via Grande
Via Borra
Via Vittorio Emanuele
Via Acquedotti
Via Terre
Via Paoli
Via Mayer
Via Roma
Via Cappuccini
Via Fiume
Via Ernesto
Via Magenta
Via Maggiore
Via Montebello
Via Regina Margherita
Via Regina Elena
Via Regina Margherita
Via Regina Margherita
Via Regina Margherita

Magenta 9 (both speak English). — **Dentist.** *Mr. W. E. Barnes* (Amer.), Via degli Scali degli Olandesi 2. — **Druggist:** *Ces. Jacchia*, Piazza Cavour. **English Church** (Pl. 14; C, 3), Via degli Elisi 9; service at 11. — **Scottish Church** (Pl. 16; C, 3), Via degli Elisi 3 (at 11 and 6, in winter 11 and 3). — *Waldensian Church*, Piazza Manin.

Leghorn (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The town is uncompromisingly modern and has no important monuments of art. The population amounts to 105,000 souls (many of whom are Jews and Greeks), exclusive of a fluctuating sea-faring community of fully 3000. Leghorn carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain and petroleum. The most important industries are iron-founding, ship-building (see p. 380), and the making of glass (large factory in Torretta, the N. suburb), porcelain, oil, and coral ornaments. The town is intersected by canals, and connected by a navigable canal with the *Arno*, which flows into the Mediterranean 9 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the tramway-line and where it forks, take the Via Garibaldi, to the W., which runs past the Piazza Garibaldi (with a *Monument to Garibaldi* by A. Rivalta, erected in 1889) to the Piazza Carlo Alberto (Pl. D, 2), adorned with colossal *Statues of Ferdinand III.* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany.

Thence we follow the principal street of Leghorn, the Via Vittorio Emanuele (Pl. D, C, 2), which crosses the town from E. to W. Immediately to the left, Piazza Guerrazzi No. 4, is the small *Pinacoteca* (entr. on the 2nd floor; open on weekdays, 10-4, 50 c.; Sun., 11-3, free), containing a few unimportant pictures and a cabinet of coins. The street intersects the spacious *Piazza Vittorio Emanuele* (Pl. C, 2), in which is an equestrian *Statue of Victor Emmanuel II.*, by Rivalta, erected in 1892. On the S. side of this piazza is the *Cathedral* (Pl. 1), on the N. are the *Municipio* (Pl. 21) and the *Exchange* (Pl. 20), and on the W. is the *Prefecture* (Pl. 24), in what was the Palazzo Granducale. — In the quarter of the city to the S. are the handsome *Synagogue* (Pl. 17; C, 2), founded in 1581 and dating in its present form from 1603, and the Piazza Cavour (Pl. C, 2, 3), with a marble *Statue of Cavour*, by V. Cerri. Opposite the Synagogue is the house in which *Sir Moses Montefiore* (d. 1885) was born.

The Via Vitt. Emanuele ends at the HARBOUR and the Piazza Micheli, beside a *Statue of the Grand-Duke Ferdinand I.* (Pl. C, 2), by *Giov. dall' Opera*, with four Turkish slaves ('I quattro Mori') in bronze by *Pietro Tacca*. The harbour consists of the inner harbour *(Porto Vecchio*, or *Mediceo)*, too shallow to admit vessels of large tonnage, and the *Porto Nuovo*, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (Faro; Pl. A, 1, 3) on the outer mole affords a good survey of the town and the sea, with the islands of Elba, Gorgona, and Capraja. — The old *Protestant Cemetery*, adjoining the English church (p. 379), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds lie to the S. of the town, with the sea-bathing establishments mentioned at p. 378. From the Piazza Micheli (see above) we traverse the Piazza Mazzini, passing (right) the large *Cantiere Orlando* (Pl. 29; B, 3), where the large armoured frigates of the Italian navy are built. Thence we follow the VIALE REGINA MARGHERITA (Pl. B, 3-7) to (2 M.) *Ardenza* (Pl. C, D, 7), frequented especially towards evening (tramway, see p. 378). Many of the villas here are occupied in the bathing season (July 15th to Sept. 15th) by English and Americans. Thence we may follow the Viale Principe di Napoli to *Antignano*. — The new *Racecourse*, beyond Ardenza (½ hr.'s drive from the town), is one of the best in Italy.

A pleasant DRIVE may be taken by *Salviano*, to the S., above Ardenza, to the *Valle Benedetta* and *Colognole*, whence the town is supplied with drinking-water. — A pretty drive from Ardenza leads to the famous pilgrim-resort of (2½ M.) *Montenero*, with an image of the Madonna brought from the E., especially venerated by mariners. — The sulphur-baths of *La Puzzolente* lie 4½ M. to the E. of Leghorn (carriage 4 fr.).

FROM LEGHORN TO FLORENCE.

60 M. RAILWAY in 2¼-3½ hrs. (fares 11 fr., 7 fr. 70, 4 fr. 95 c.; express 12 fr. 10, 8 fr. 45 c.); to Pisa, 11 M., in 20-25 minutes.

The train crosses the Arno Canal and traverses flat meadow land, intersected by canals and occasionally relieved by woods.

11 M. **Pisa,** see p. 382. — The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani*, with the ruined castle on the Verruca (p. 394). — 16 M. *Navacchio* (tramway to Calci, see pp. 382, 393); 19½ M. *Cascina* on the Arno, where on the festival of S. Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. The Apennines are visible on the left. — 24½ M. **Pontedēra,** a small town with 6700 inhab., at the confluence of the *Era* and Arno, where the road through the beautiful valley of the Era to *Volterra* diverges (see *Baedeker's Central Italy*). There is also a steam-tramway between Pisa and Pontedera.

26 M. *La Rotta;* 31 M. *S. Romano.* — 35 M. **San Miniato al Tedesco;** on the hill to the right lies the small town of that name,

once a stronghold of Frederick Barbarossa, visited also by Henry VI., and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscia. The *Cathedral*, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. **Empoli** (*Alb. del Sole*, Via Giuseppe del Papa 16; *Rail. Restaurant*, poor), a town with 6700 inhab. and the seat of a bishop, lies in a fertile district on the *Arno*. In 1260, after the defeat of the Florentines on the Arbia, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. Empoli was the native place of the painter *Jacopo Chimenti da Empoli* (1554-1640).

The street from the station leads to the wide cross-street Via Giuseppe del Papa, at the end of which, on the right side of the principal Piazza, is the early-Renaissance church of *S. Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains works of the Della Robbia's. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *S. Maria dei Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (his earliest work, 1447).

A cross-street diverging to the right from the Via Giuseppe, still farther on, leads to the Cathedral *(Collegiata)*, with a Tuscan-Romanesque façade, the lower part of which dates from 1093.

Interior. To the left of the high-altar is a small museum; to the right a marble statue of °St. Sebastian, by *Antonio Rossellino* (1457), in a rich wooden frame adorned with two angels by *Botticini*, and two kneeling angels by *Rossellino;* above, God the Father by one of the *Della Robbia's*. To the left, over a beautiful wooden altar, a St. Andrew and John the Baptist by *Francesco di Giovanni*. Above the entrance, two reliefs of the Madonna by *Mino da Fiesole* and one of the *Della Robbia*.

To the right, near the cathedral, is the *Baptistery*, with a font of 1447, and a Pietà in fresco, in the style of Masaccio.

Railway to *Siena* and *Chiusi*, towards the S., see *Baedeker's Central Italy*.

The train crosses the small river *Pesa*. On the left, before reaching Montelupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. *Montelupo;* the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation Montelupo, mountain of the 'wolf', which was desirous of devouring the 'goat' (capra).

The train now crosses the Arno, and slowly winds through the defile of the *Gonfolina*, through which the Arno flows. The heights are clad with pines and cypresses, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The *Ombrone*, which falls into the Arno, is next crossed. — 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road

at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. Steam-tramway to Florence (ca. 1 hr.). See Ouida's 'Signa'. — Near (54 M.) *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital.

60 M. *Florence*, see p. 408.

56. Pisa.

Arrival. The *Station* (Pl. D, 7, below; *Restaurant, déj. 2, D. 3 fr.) is on the S. side of the town. Travellers are strongly recommended to stay at least one night in Pisa, enjoying the view from the Campanile at sunset (comp. p. 386) and seeing the frescoes at the Campo Santo (p. 387) by morning-light. Those, however, who are unavoidably compelled to hasten their visit may leave their luggage at the station, and (guide quite unnecessary), proceed on foot (20 min.), or by fiacre (1 fr.), or by omnibus (see below) to the Piazza del Duomo (shortest route along Via Fibonacci and across the Ponte Solferino).

Hotels (bargaining desirable; comp. p. xix). *On the Lungarno, N. side*, best situation: *Hôtel Royal Victoria (Pl. b; D. 4), R. 3-5, L. 3/4, A. 1, B. 1½, déj. 3, D. 5, pens. 10-12, omn. 1½-2 fr.; *Grand Hotel (Pl. a; D. 4), R. 2½-5, L. 3/4, A. 1, B. 1½, déj. 3½, D. 5, pens. 8-12, omn. 1 fr. — Nettuno (Pl. c; D. 4), with good trattoria, Lungarno Regio 7, R., L., & A. 2½-4, B. 1, déj. 2½, D. 3½, pens. from 8, omn. 3/4 fr. — *Near the Station:* Grand Hôtel Minerve et Ville (Pl. g; D, 7), with hot-air heating and garden, R. 2½-5, L. 3/4, A. 3/4, B. 1½, déj. 3, D. 5, pens. from 9, omn. ½ fr.; Gr. Hôt. de Londres (Pl. h; C, 6), with large garden, R. 3½, L. 3/4, A. 3/4, B. 1½, déj. 3, D. 5, pens. 9, omn. 3/4 fr., well spoken of. — Hôt. du Commerce, R., L., & A. 3 fr.; Hôtel Washington, three doors from the railway station, with restaurant and small garden, R., L., & A. 2½-3½, B. 1-1¼, déj. 2½, D. 3½-4 (incl. wine), pens. from 7 fr.; Hôtel National, next door to the Minerva, R., L., & A. 2½, B. 1, déj. 2, D. 3 (incl. wine), pens. 7½ fr., unpretending.

Pensions: *Pension Inglese* (Pl. e; C, 5), near the Ponte Solferino, pens. 5-7 fr.; *Di Prete*, Lungarno Regio, Via Carraia, R. 1½-2, pens. 5 fr.

Restaurants. *Nettuno, Washington*, etc., see above; *Cervia*, Via Tavoleria. — **Cafés.** *Fratelli Pietromani*, Lungarno Mediceo, near the Ponte di Mezzo (beer); *Ciardelli, Dell' Arno, Ussero*, all in the Lungarno, N. side.

Cabs. *With one horse:* per drive in the town (incl. to or from the station) 80 c., at night 1 fr. 20 c.; first ½ hr. 1 fr., each additional ½ hr. 80 c. Each trunk 20 c. Outside the town (within a distance of 1¾ M.), first ½ hr. 1 fr. 20 c., each additional ½ hr. 1 fr. *With two horses*, one-third more.

Omnibuses. From the station (Pl. D, 7) to the Piazza del Duomo (Pl. B, 1); from the Ponte Solferino (Pl. B, C, 5) to the Politeama (Pl. G, 6); from the Piazza dei Cavalieri (Pl. D, 3) to S. Michele in the Viale Umberto Primo (Pl. G, 7); fare 10 c.

Steam Tramways, beginning at the railway-station (Pl. D, 7), run to the W. viâ *S. Pietro in Grado* to *Marina* (p. 393), 5-6 times daily in 3/4 hr.; and to the E. to *Pontedera* (p. 380) 7 times daily in 1½-2½ hrs. (fare 1 fr. 30, 80 c.); a branch, diverging at *Navacchio* (p. 380), runs to the N. across the Arno to *Caprona* and *Calci* (p. 393; from Pisa in 1 hr., from Navacchio in 22 min.).

Post Office (Pl. D, 4, 5), on the left bank of the river, below the Ponte di Mezzo. — **Telegraph Office** at the Prefettura (Pl. D, E, 5), Lungarno Galilei (7 a.m. till midnight).

Physicians. *Dr. Feroci* (speaks English); *Dr. Frediani*, Hôt. Victoria (speaks English); *Dr. Layfield* (English), Via Caecilia 16.

Bookseller. *Enr. Spoerri*, Lungarno Regio 9.

Money Changers. *Supino*, Borgo Largo (Pl. D, 3); *Matteuci*, Via Vitt. Emanuele.

A
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D
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Arena Garibaldi
Teat. Diurno
S. Stefano
Stradone delle Cascine
Cimitero degli Israeliti
Campo Santo
Battistero
Duomo
Campanile
Via Torelli
P.a Lucca
Bagni c
Via Lucchese
Str. di Barbaricina
Piazza del Duomo
P.a Nuova
Pal. Arcivescovile
Opera
Via d. Arcivescovado
Spedali Clinici
d.D. Trovatelli
Via Ghibellina
Via S. Giuseppe
Via Santa Maria
Via Faentina
Via Ricasoli
S. Chiara
Via Cattaneo
Via Buoni
Via Leopardi
Via delle Fragole
Via Alfieri
Via Sant'Appolonia
S. Appollonia
Torre d. Fame
Medicina e Chirurgia
Orto Botanico
P.d. Stellino
Via S. Antonio
Via S. Sisto
Scuola normale
S.te Stefano
Piazza dei Cavalieri
Via del Monte
Zoolatria
Via Savi
Via del Museo
Mineralogia e Zoologia
Chimica e Fisica
Scuola d'Ingegneri
S. Frediano
Via d'Arazzo
Via del Risorgimento
Teat. F. Rossi
La Sapienza
Via Solferino
Via Cavour
Via Ricasoli
S. Niccolò
Terd. I
Pal. Reale
Regio
Chiesa Inglese
Lungarno Regio
Posta
Cristina
Via Farrata
Ammazzatoi
S. Sebastiano
S. Maria d. Spina
Ponte Nuovo
Via Cambacorti
S. Cosimo
S. Maddalena
Via Buonarroti
Via d. delle cance
Via d. Mandorlaia
Cittadella d'Artiglieria
R. Deposito Cavalli Stalloni
Bagni Ceccherini
Caserma
Via Carducci
Via Tiburtina
Via Sant'Antonio
Via Mazzini
Via Vittorio Emanuele
Ponte a Mare
pzza di S. Paolo a Ripa d'Arno
S. Paolo
Via Manzoni
Via Lavagna
Campo di Marte
Via Quarantola
Pzza di S. Antonio
Piazza
Via Bixio
Via Emanuele
Stazione Tram
strada regia
Geograph. Anstalt von

PISA
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Metri
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2 Istit.to femm.le di S.Anna D 2
3 Liceo & Ginnasio . . . . E 4
4 Loggia de' Banchi . . . D 5
5 Palazzo del Comune & Archivio di Stato . D 5
6 Palazzo Uppezinghi . . CD 4
7 " Vitelli . . . . . C 4
8 S.Matteo . . . . . F 5
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Via Serra
Collegio e Seminario
Caterina
S.Francesco
P.a S.Francesco
Via delle Tombe
S.Paolo all'Orto
Regio Teatro Nuovo
Tempio Israel
S.Pierino
S.Andrea
S.Marta
P.a Sondrio
Via Cariolis
Via Paletro
Via delle Belle Torri
Via la Rosa
Via Garibaldi
Lungarno Mediceo
P.a Mazzini
Carceri
Bagni
Battaglini
S.Silvestro
P.ta alle Piagge
S.Sepolcro
Lungarno Galileo
Via Bonanno
Via Ficalese
S.Martino
Caserma
Via del Ragghione
V. Ridolfi
R. Istituto Agrario
Casa del Galilei
Politecnico Pisano
Antica Fortezza Fiorentina
Agraria
Stazione Merci
Tramway a vapore P. Pontedera Calci
Wagner & Debes, Leipzig.

Photographs. *Ammagliati*, Lungarno Regio 1 (entrance below the Gr. Hotel; also sculptures in marble).

Baths. *Bagni Ceccherini* (Pl. B, 6), Lungarno, N. side.

Theatres. *Regio Teatro Nuovo* (Pl. E, 4), good operas, prices very moderate; *Politeama Pisano* (Pl. G, 6).

English Church (Pl. B, 5), Piazza S. Lucia; services at 11 and 3 from Oct. to May, H. C. at 8 or 11; chaplain, *Rev. Nigel Honiss.* — *Waldensian Church*, Via del Museo 9.

Climate. Pisa is partly sheltered on the E. and N.E. by the Monti Pisani (p. 393), while the lofty town-wall also affords no inconsiderable protection from the wind. The mean winter temperature is about 4½° lower than that of the Riviera, and the usual daily range of temperature is much less. This equability is due in great measure to the humidity of the atmosphere occasioned by the proximity of the sea, the broad river, and other causes. Pisa is a well-known wintering-place for patients suffering from asthma, pneumonia, pleurisy, and other pulmonary complaints, but should be avoided by those who have much mucous discharge, as well as by rheumatic and gouty subjects. The best apartments are on the N. side of the Lungarno, the part of which between the Ponte di Mezzo and the Ponte Solferino, called Lungarno Regio, is the sunniest and should be selected by invalids. The Lungarno Mediceo is less favourably situated. The rents of furnished rooms are highest in Nov., and decrease rapidly each week thereafter. They are let by the month, one room costing 1½-3 fr. per day. The Grand and the Victoria are better situated than any of the other hotels.

Chief Attractions (one day). Morning: *Cathedral* (p. 385); *Campanile* (p. 386); *Baptistery* (p. 386); *Campo Santo* (p. 387). Afternoon: *Lungarno Regio* (p. 384); *Museo Civico* (p. 391); *Santa Maria della Spina* (p. 393). — *Barsanti*, the dealer in marble wares, Piazza del Duomo 3, has a monopoly of the sale of tickets for the sights of the town (Campanile 30 c., Campo Santo 1 fr., Museo Civico 1 fr.; general ticket for all three 1 fr. 60 c.). Artists and students receive free tickets for the museum.

Pisa, a quiet town with 30,000 inhab., the capital of a province, the see of an archbishop, and the seat of a university, is situated 6 M. from the sea, on both banks of the *Arno*. It was the *Pisae* of the ancients, and once lay at the confluence of the Arnus and Auser (Serchio), which last has now an estuary of its own.

Pisa became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few scanty relics (p. 394), have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1089 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands, and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Cività Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug., 1284 (p. 68), and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Aragon with

Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions, and fell a victim to the ambition of the condottieri. In 1405 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the **History of Art** Pisa occupied an important position at an early period, but was obliged to yield up its artistic precedence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany, owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly recur in the buildings. With the foundation of the CATHEDRAL of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of S. Maria della Spina (1230), that of S. Caterina (1253), and the Campo Santo (1283). In the 13th cent. Pisa was also important as a cradle of SCULPTURE, and gave birth to *Niccolò Pisano* (ca. 1206-80), a precursor of the Renaissance. Under what influences Niccolò was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by *Bonannus*). His son, *Giovanni Pisano* (ca. 1250-1320), also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. Keen observation of nature and a highly picturesque style distinguish his works; his figures are charged with passionate movement and great dramatic force. *Arnolfo di Cambio*, pupil of Niccolò Pisano, and *Andrea Pisano*, pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing PAINTERS at an early period. The name of *Giunta Pisano* (first half of the 13th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that *Cimabue* was invited from Florence to embellish the apse of the cathedral, indicates the decline of native art, the development of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed exclusively to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to Sienese masters. *Buffalmacco*, the jester among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. *Benozzo Gozzoli* (1420-97) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by one of his most important works.

The busiest part of the town and chief resort of visitors is the **Lungarno,** a series of broad and handsome quays extending along both banks of the river, throughout the whole length of the town. On the N. and more sheltered side, and particularly on the *Lungarno Regio* or *Reale* (Pl. C, D, 4), which is much frequented in the evening, lie most of the principal hotels and cafés. Churches and buildings in the Lungarno, see pp. 392, 393. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); below it is the *Ponte Solferino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro* (Pl. A, B, 6).

The chief boast of Pisa is the **PIAZZA DEL DUOMO (Pl. B, 1), to which every visitor first directs his steps. The *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo* form a group of

buildings without parallel, especially as it lies beyond the precincts of the town and therefore removed from its disturbing influences.

The **Cathedral, erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in the Tuscan-Romanesque style, and consecrated by Pope Gelasius II. in 1118, was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. It is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the *Façade, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoja, and other neighbouring cities, though generally with little success. The ancient *Bronze Gates*, destroyed in the fire of 1595, were replaced in 1602 by the present doors, with representations of Scriptural subjects, executed by *Mocchi*, *Tacca*, *Mora*, and others, from designs by *Giovanni da Bologna*. The only one of the old doors now existing, by *Bonannus* (12th cent.), representing 24 scenes from the life of Christ, is in the *Crociera di S. Ranieri*, or S. transept. The choir is also imposing. By the principal façade is the sarcophagus of Busketus (see above), with a curious inscription.

The Interior (usually entered by the last-mentioned door on the E. side, opposite the Campanile) is borne by 68 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, dating subsequent to the fire, the aisles are vaulted, and above them run triforia which cross the transept to the choir.

Nave. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the W. Wall, near the principal entrance, among them that of Archb. Rinuccini (d. 1582), by *Tacca*, to the left, and that of Archb. Giuliano de' Medici (d. 1660), to the right. On the pillar to the left of the S. door an old fresco of Christ and the Maries by *Bernardo Falconi*. The designs of the twelve altars are attributed to *Mich. Angelo*, the execution to *Stagi da Pietra Santa*. The large altar-pieces are by *Andrea del Sarto* (Madonna and saints, at the 3rd altar on the right; injured), *Lomi*, *Allori*, *Passignano*, *Salimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. The beautiful bronze lamp which hangs in the nave was designed by *Battista Lorenzi* of Florence (1587). Its swaying is said first to have suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by *Andrea del Sarto*. Opposite is a Madonna by *Perino del Vaga*.

Right Transept: 1st altar on the right, Madonna, by *Perino del Vaga* and *Sogliani*. At the end is the gorgeous *Cappella di S. Ranieri*, which contains a sarcophagus by *Foggini* and a Madonna in mosaic, by a *Follower of Cimabue;* the relief on the niche and the statues by *Francesco Mosca* (about 1600). A niche adjoining the chapel on the right contains an ancient statue of Mars, commonly revered as St. Ephesus. The Madonna and Child which adorn the basin for holy water at the entrance were designed by *Michael Angelo*.

The Choir contains finely-carved stalls, with apostles, landscapes, animals, etc., attributed to *Giuliano da Majano*. The two angels in bronze on the right and left are by *Giovanni da Bologna*. The high-altar, overladen

with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by *Giovanni da Bologna*. The two episcopal thrones are by *Giov. Batt. Cervellesi* (1536), the six reliefs by masters of the school of *Giovanni Pisano*. On the arch of the choir, angels by *Dom. Ghirlandajo*, unfortunately much retouched. The mosaics in the dome (Christ and St. John) are by *Cimabue* (begun about 1302); the figure of the Virgin was added in 1321. Of the paintings in the choir, SS. Margaret and Catharine on the right in front of the high-altar, and SS. Peter and John on the left, by *And. del Sarto*, are worthy of inspection; beyond the high-altar, *Abraham's Sacrifice, and Entombment by *Sodoma;* the four Evangelists by *Beccafumi*. The capitals of the two porphyry columns on the right and left, with figures of children, are by *Stagi*, the designs being attributed to Michael Angelo.

Left Transept. Over the *Cappella del SS. Sagramento*, the Annunciation in mosaic by a *Follower of Cimabue*. The altar, richly decorated with silver by *Foggini*, was presented by Cosimo III.; behind it, Adam and Eve, a bas-relief by *Mosca*, by whom the other statues were also executed.

The ***Baptistery** *(Battistēro)*, begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (190 ft. high, restored in 1856). It has four entrances. The main portal has elaborately adorned columns, with reliefs of the Months to the left, and sculptures of the beginning of the 13th cent. and a Byzantine relief above. Still higher is a Madonna by *Giov. Pisano*.

The Interior (closed; visitors knock at the principal entrance; fee 20-30 c.) rests on eight columns and four piers, above which there is a simple triforium (restored). In the centre is a marble octagonal *Font*, by *Guido Bigarelli* of Como (1246), and near it the famous hexagonal **Pulpit*, borne by seven columns, by *Niccolò Pisano*, 1260; the reliefs (comp. pp. 388, 389) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; in the spandrels, Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The ***Campanile**, or clock-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, rises in eight different stories, which, like the Baptistery, are surrounded with half-columns and six colonnades. The best view of this tower, which vies in beauty with the cathedral, is obtained from the S. side, where the inclination is least noticeable. Owing to its remarkable oblique position, 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower.** The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the S. side sank in the course of building, and that the upper stories were added in a curved line, strengthened on the N. side. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The **View* from the platform is very beautiful, embracing the town and environs, the sea, and the mouth of the Arno to the W., Leghorn to the S.W., the Apuan Alps to the

N., and the Monti Pisani to the N.E. (best at sunset, with brilliant lights over the Carrara Mts.). A good staircase of 294 steps leads to the top. Visitors are not permitted to ascend alone, but a second person can usually be secured for a fee of 20 c. The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The **Campo Santo, or *Burial Ground*, was founded by Abp. *Ubaldo de' Lanfranchi* in 1203 (open on week-days till dusk; tickets, see p. 383; Sun. and holidays 10-1, free; entrance on week-days by the door to the left, on Sun. and holidays to the right). On the loss of Palestine the archbishop brought 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might rest in holy ground. The Tuscan-Gothic structure which surrounds the churchyard was begun about 1270 from the plans of *Giovanni Pisano*, and consecrated in 1278, but it was not finally completed till the 14th century. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 flat arches resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a Madonna by *Giovanni Pisano (?)*. In the interior the green quadrangle is surrounded by a spacious cloister, with open, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is in the centre of the E. side, with dome of later date. The walls are covered with *Frescoes by painters of the Tuscan school of the 14th and 15th centuries, unfortunately in bad preservation and hardly seen to advantage except by morning-light. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the right of the chapel, on the E. Wall: Ascension, the doubting Thomas, and Resurrection, by a *Follower of Giotto*, said by Vasari to be *Buffalmacco*, end of 14th cent.; the Crucifixion is by an inferior hand.

On the S. Wall: **Triumph of Death: to the left are represented the retired life of the pious hermit and the worldliness of the wealthy, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures; in the centre is Death, invoked in vain by the poor and wretched; then contests of angels and devils for the souls of the deceased; to the right, the eternal happiness of the blessed, who are protected by angels. Next is the *Last Judgment (attitude of the Judge celebrated and imitated even by Fra Bartolommeo and Michael Angelo). These two are attributed by Vasari to *Andrea Orcagna*, but modern critics believe they are the work of *Ambrogio* and *Pietro Lorenzetti* of Siena (ca. 1340), by whom are perhaps also the frescoes on the E. wall and the two following pictures, Hell and the Life (temptations and miracles) of the holy hermits in the Theban wilderness, which Vasari ascribes to *Bernardo Orcagna* and *Ambrogio Lorenzetti*. Above the old entrance is a Madonna 'in excelsis' by *F. Traini*. — Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by *Andrea da Firenze* in 1378 (erroneously attributed to Simone Memmi and others); the three lower and better-executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured)

were painted by *Antonio Veneziano* about 1386. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* about 1390, but now almost obliterated. — Lastly, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1371, in bad preservation.

On the W. Wall no paintings of importance.

On the N. Wall the history of Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of Man, the Fall, Expulsion from Paradise, Cain and Abel, Building of the Ark, Deluge, and Noah's Sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed to *Buffalmacco*). — The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence (1469-85), twenty-three Representations from the Old Testament, admirably executed 'a tempera': Noah's Vintage and Drunkenness (with the '*Vergognosa di Pisa*', or scandalised female spectator), the Curse of Ham, the Tower of Babel (with portraits of contemporary celebrities, Cosimo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the History of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the Walls of Jericho, History of David, Solomon and the Queen of Sheba; these last much injured. 'The first of these frescoes, the Vintage, is the most pleasing composition, and the most striking one for the richness of its episodes, its architecture, and its landscape. In the midst of the short-comings of the others, however, Benozzo has moments of luck, and they reveal occasional pretty episodes and fair bits of composition' (*C. & C.*). Benozzo's tomb is in the pavement, below the Nereid Sarcophagus, No. XXVIII.

Sculptures and Monuments. W. End. In the corner to the left, Etruscan vase on a column. Then, No. 7. Ancient palm frieze with dolphins and tridents, the back carved in the 13th century. — XI. Ancient sarcophagus, perhaps originally a bath. Beyond it, memorial-tablets of the Pisans who fell in 1848 in the battles for the independence of Italy. — Monument of Carlo Mossotti, the natural philosopher, by *Dupré*. Behind, Monument (No. 46) of Count della Gherardesca (14th cent.) and Monument (GG) of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), by *Tino da Camaino* of Siena (1314), originally erected in the choir of the cathedral. In front of it, marble bust of Duke Amedeo of Savoy (d. 1891), by *Cesare Zacchi*. — Two Roman sarcophagi, on which rest figures from Etruscan tombs; between them, a statue of Giovanni Pisano, by *Salvini* (1875). — On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1362; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored by the Genoese in 1860. — Bust of Cavour by *Dupré*. — LL. Sarcophagus of Bishop Ricci (d. 1418), of the later Pisan school. Several modern monuments. — 50. Madonna of the 14th cent., placed on a late-Roman capital. — 52. On a broken column, antique marble vase with fine Bacchanalian representation, from which Niccolò Pisano borrowed the figures of the High Priest on the pulpit in the Baptistery.

N. Side. 57. Large Greek relief from a tomb, representing a seated lady with her attendant (much injured). — 59. Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — *62. Madonna, by *Giovanni Pisano*. — Roman sarcophagi. — 65, 68. Symbols of the Evangelists (13th cent.). — XVI. Fine Roman sarcophagus with centaurs and Bacchantes. — The Cappella Ammanati contains remains of a large fresco attributed to *Giotto*, from the church of S. Maria del Carmine at Florence, which was destroyed by fire. On the left the tombstone of Ligo degli Ammanati (d. 1359). — Farther on, *78. Head of Achilles (replica at Munich). — 88. Head of Serapis. — XVIII. Roman sarcophagus (with reliefs of Cupid and Psyche), on which are placed two beautiful ancient sculptures (head of a woman, male torso) and a relief-sketch of the Pisan School. — XIX. Roman sarcophagus with Bacchanalian scene, upon it

the bust of Isotta, wife of Sigismondo Malatesta of Rimini, ascribed to *Mino da Fiesole*. — XXI. *Late-Roman sarcophagus with the myth of Hippolytus and Phædra, from which, according to Vasari, Niccolò Pisano copied several figures for his pulpit; the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. — XXIV. Roman sarcophagus with Cupid and Psyche. — XXV. Roman sarcophagus with Amoretti. On each of these sarcophagi is an antique shoe (calceus). — In the chapel are a coloured terracotta altar by *Aug. Urbanius* (1520) and the tombs of two bishops of the 14th century. — XXVI. Roman sarcophagus with relief of a wedding. — 98. Several Egyptian antiquities. — XXVIII. Roman sarcophagus with sea-deities. — XXIX. Roman sarcophagus with Bacchanalian reliefs and the death of Pentheus on the cover. — 116. Etruscan urn, with contest with a monster. — 125. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors (14th cent.). — 120. Etruscan urn, with the death of Priam. — XXX. Roman sarcophagus with the hunt of Meleager. — XXXI. Sarcophagus; above it, an old relief of the harbour of Pisa and a coat-of-arms of 1157. — XXXII. Roman sarcophagus with a battle of barbarians.

E. End. XXXIII. Large sarcophagus with a representation of the Muses. — 134. Griffin in bronze with Cufic inscriptions. — By the wall, tomb of Ph. Dezio (d. 1535), by *Stagi*. In front, farther on, Statue of Leonardo Fibonacci by *G. Pagganucci*. — Statue of Paolo Savi, the ornithologist, by *V. Consani* (1887). — Monument of Count Mastiani, with the sitting statue of his mourning widow ('l'inconsolabile'), by *Bartolini* (1842). — Beyond it the large monument of the relatives of Gregory XIII. by *Bart. Ammanati*. — Busts of the jurists Franc. Carrara, by *Ett. Ferrari* (1890), and Giov. Carmignani, by *Dupré* (1881). — Monument of the minister Salvagnoli (d. 1861) by *Fantacchiotti*. — Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. — Bronze monument of Guis. Meneghini, the botanist and geologist (d. 1889), by *Ett. Ferrari*. — 128. Etruscan altar with rams' heads. — Monument of Viviani, the scholar (d. 1697). — Statue of Niccolò Pisano by *Salvini* (1862).

S. Side. 152, 154. Inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. — 153, 166, 168. Roman milestones. — XXXIX. Roman sarcophagus with the rape of Proserpine, on which are placed busts of Cæsar(?) and Hadrian, and a head of M. Agrippa in basalt. — 176. Roman sarcophagus, with Amoretti in the circus; on it is placed a head of Venus (freely restored). — XLI. Roman mosaic found near the cathedral in 1860. — 186. Roman sarcophagus with circus games and sculptures of the 13th century. — XLII. Roman sarcophagus, on which are placed Etruscan urns, with Alcestis in the middle. — 182. Sculpture of the 12th century. — Ornamented slabs of the 12th century. — I. Roman sarcophagus with marine deities. — II. Contest of Romans and barbarians; above, Statuettes of the Pisan School. — III. Roman sarcophagus-relief with hunting-scenes. — IV. Similar relief with sea-animals; upon it, modern bust of Brutus. — V. Early Christian sarcophagus with a representation of the Good Shepherd. — 16. Relief from the tomb of the Uppezinghi (14th cent.). — VI. Roman sarcophagus, on which are placed two statuettes of the Pisan School and a St. Clara (14th cent.). — VIII. Fragment of a sarcophagus with Bacchanalian representation. — 23. Emblems of the Evangelists (13th cent.). — IX. Roman sarcophagus with Diana and Endymion. — Towards the entrance: 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — AA. *Monument of the oculist Andrea Vacca (d. 1826) by *Thorwaldsen:* Tobias curing his father's blindness. — Opposite, ancient sarcophagi and imitation of a Roman sarcophagus (No. LIV.) with lions by *Biduinus* (12th cent.). — 32. Architrave with Christ and the emblems of the Evangelists, by *Bonus Amicus* (12th cent.). — Large altar-piece with Madonna and saints, by *Tommaso Pisano* (14th cent.). — CC. Tombstone of Count Algarotti (d. 1764), erected by Frederick the Great. — In the garden between the arcades are two ancient well-heads.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the Via dell' Arcivescovado to the E. from the Piazza del Duomo, and taking the Via della Faggiuola, the second side-street on the right, we reach the Romanesque church of **S. Sisto** (Pl. C, 3), founded by the Pisans in 1089 to commemorate several of their victories on the day of S. Sisto, 6th August. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

The central part of ancient Pisa, and the forum of the republic, is the Piazza dei Cavalieri (Pl. D, 3), formerly *degli Anziani*, a few yards to the E. of San Sisto. In this piazza, which was remodelled in the 16th and 17th centuries, rises —

Santo Stefano ai Cavalieri, the church of the knights of the Order of St. Stephen (founded in 1561), built in 1565-96 from designs by *Vasari;* façade designed by *Buontalenti.* It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. At the 2nd altar to the left a Nativity by *Alessandro Allori* (1564). Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church, altered by *Vasari*, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of Grand-Duke Cosimo I.*, designed by Giov. da Bologna and executed by Francavilla (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which *Archbp. Ruggieri degli Ubaldini* caused *Count Ugolino dei Gherardeschi* with his sons and nephews to be starved to death in 1288 as a punishment for treason, as described by Dante in the 33rd canto of his Inferno.

On the right, in the Via S. Frediano (No. 9), leading from the Piazza dei Cavalieri to the Arno, is the old *Accademia di Belle Arti*, founded by Napoleon in 1812, now a *Scuola Industriale* (Pl. D, 3). — Farther on is the Romanesque church of *S. Frediano* (Pl. D, 3), with ancient columns in the interior, as important as S. Pierino (p. 392) for a critical study of Pisan ecclesiastical architecture. Still farther on is the —

University (*La Sapienza;* Pl. D, 4), a large edifice of 1493, extended in 1543, with a handsome early-Renaissance court, in which is a monument to the students who fell in 1849 and 1859. The *Library* contains 109,000 vols. and several valuable MSS. (including the famous Statuto di Pisa, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I. in 1542, is now provided with a staff of about 60 professors, and is attended by 1000 students. The celebrated *Galileo* was appointed professor of mathematics here in 1610. — Connected with it are

the *Museum of Natural History* (Pl. C, 3; entrance Via del Museo 6), founded in 1596, chiefly illustrative of the ornithology and geology of Tuscany, and the **Botanical Garden** (Pl. B, C, 2, 3; ring at the gate in the Via Solferino, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1563 by the celebrated *Cesalpino*, and transferred in 1595 to the present site, which was laid out by *Giuseppe Benincasa*. Fine cedars of Lebanon.

In the N.E. Quarter of the town the churches of S. Caterina and S. Francesco deserve notice.

Santa Caterina (Pl. E, 2), which was erected about 1253, possesses an interesting façade in the Pisan-Gothic style.

Interior. To the left of the entrance, the monument of Archbishop Simone Saltarelli, by *Nino Pisano*, 1342. Altar-piece (3rd on the left) of St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with SS. Peter and Paul, by *Fra Bartolommeo* and *Mariotto Albertinelli*.

The church stands in the pleasant Piazza di Santa Caterina, shaded with plane-trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by Pampaloni, erected in 1832.

S. Francesco (Pl. F, 3) is a Gothic edifice of the 13-14th cent., with a handsome campanile.

Interior. The choir is adorned with ceiling-frescoes by *Taddeo Gaddi* (1342). — In the sacristy are preserved the remains of the old *Cathedral Pulpit, which was executed by *Giov. Pisano* and his pupils in 1302-11, taken to pieces after the burning of the church, and partly destroyed. Amongthe relics are: 18. Two lions; 20. Column with allegorical figures of Faith, Hope, and Charity; 19. Four cardinal virtues, above which is the city of Pisa, with two sucklings as a symbol of fertility; 21. The Evangelists; 22. Hercules; 23. Archangel Michael; eight reliefs from the Passion (by the walls); 6. Statuette of St. Paul. The ceiling-frescoes are by *Taddeo Bartoli* (1397; Death and Assumption of the Virgin).

The chapter-house is embellished with frescoes by *Niccolò di Pietro Gerini* (1392).

The Second Cloister of S. Francesco is fitted up as the **Museo Civico**, and contains chiefly works of the earliest Tuscan painters and sculptors. It is open daily, 10-5 (comp. p. 383); good catalogue, 1 fr.

On the groundfloor are fragments of Pisan sculptures of the 14-15th centuries.

A staircase, hung with portraits of grand-dukes of Tuscany, leads hence to the **Museum**. In the Salone degli Arazzi are tapestries from Florence and Flanders (16-17th cent.) and choir-books of the Pisan, Sienese, and Florentine schools (14-15th cent.). — Room I (to the left): 1. *Pisan School*, Tree of Christ, painted on parchment (14th cent.); 2 Pisan miniature (11th cent.); 8. Embroidered antependium, from the cathedral (14th cent.); 14. Pluvial of Pope Gelasius (?), a Pisan work of the 14th cent.; 15. Reliquary of ivory (11th cent.). — In the following rooms are paintings of the 13-16th centuries. R. II. 6, 17. *School of Giunta Pisano*, Crucifixion (13th cent.). — R. III. 16-23. *Sim. Martini*, Parts of the high-altar of S. Caterina (1320); 39. *Bruno di Giovanni* (14th cent.), St. Ursula as protector of Pisa. — R. IV. 19. *Franc. Traini*, The Saviour with St. Dominic, from S. Caterina (1344). — R. V 6. *Barnaba da Modena* (14th cent.), Madonna in glory, with angels; 26. *Gentile da Fabriano*, Madonna. — R. VI. 10. *Paolo Schiavo* (?), Triumph of Emp. Vespasian; 20. *Zenobio Machiavelli* (pupil of Benozzo Gozzoli), Madonna enthroned, with saints; 21. *Dom. Ghirlandajo*, SS. Sebastian and Rock; 23. *Benozzo Gozzoli*, Madonna in glory, with saints; 25.

Neri di Bicci, Coronation of the Virgin. — Corner Room: *Dutch School* (15th cent.), St. Catharine. — R. VII. 6. *Raffaellino del Garbo*, 15 *Dom. Puligo*, Madonnas, with saints; 17. *Giov. Ant. Sogliani*, SS. James, Simon, and Anthony; *18. *Sodoma*, Madonna and saints (1542); 21. *Dom. Ghirlandajo*. Boy with a basket of fruit (fragment of a fresco). — R. VIII has nothing of importance. — R. IX. 8. *Riyaud*, Portrait. In a side-room to the left, Pisan coins and seals. — R. X. Fragments of sculpture from S. Giovanni (14th cent.), the façade of the cathedral (11-12th cent.), and S. Maria della Spina (14th cent.); representations of the 'Giuco del Ponte' (bridge-game), an ancient Pisan game at the Ponte di Mezzo, last played in 1807. — R. XI. Florentine tapestry (16-17th cent.); two female costumes of Florence (16th cent.); 28. *Florentine School* (15th cent.), Portrait of Countess Adelaide Canossa. — R. XII. Pisan and other sculptures (12-16th cent.). — R. XIII. Sketches for paintings in the cathedral (17-19th cent.).

In and near the Lungarno are several other interesting buildings, with which we may terminate our walk.

S. Niccola (Pl. C, 4), founded about the year 1000 by Count Hugo of Tuscia as a Benedictine abbey, has an obliquely placed *Campanile*, which contains an admirable winding staircase ascribed to *Niccolò Pisano*. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, by a pupil of Giov. da Bologna (1595).

In the Lungarno Regio (p. 384) is the *Palazzo Lanfreducci* (Pl. 6; C, D, 4), now *Uppezinghi*, designed by *Cosimo Pagliani*, with the fragment of a chain over the entrance, with the motto 'alla giornata'.

A little to the E., just before the Ponte di Mezzo, rises the **Palazzo Agostini*, a fine Gothic brick edifice of the 15th cent., on the groundfloor of which the Caffè dell' Ussero is now established. — (Nearly opposite to it, on the left bank of the river, is the Loggia de' Banchi; see p. 393.)

At the N. end of the Ponte di Mezzo is the Piazza Garibaldi (Pl. D, E, 4), with an excellent *Statue of Garibaldi*, by Ett. Ferrari (1892; good reliefs on the pedestal). — In the Via del Borgo, close to the Ponte di Mezzo (p. 384), rises —

San Michele in Borgo (Pl. E, 4), a flat-roofed basilicahe probably of the beginning of the 11th cent., with an old crypt. Tut façade, which is said to have been designed by *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), was partly rebuilt in the Gothic style in the 13th century.

The mosaic flooring in *S. Pierino* (Pl. E, 4), near the Piazza Cairoli, is of early Christian origin, and some of the columns are antique. — The narrow *Via delle Belle Torri*, leading to the E. from the Piazza Cairoli, still preserves a distinctly mediæval impress.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), erroneously attributed to *Michael Angelo*, and occupied by Lord Byron in 1822. Farther on is the Piazza Mazzini, with a marble *Statue of Mazzini* (1883), and at the end of the Lungarno is the Porta alle Piagge (p. 393).

On the Left Bank of the Arno, near the Porta a Mare, at the W. end of the town, is situated —

***San Paolo a Ripa d'Arno** (Pl. B, 6), a basilica with nave and aisles, dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly preserved frescoes of 1400.

Farther to the E., beyond the Ponte Solferino (p. 384), rises —

***Santa Maria della Spina** (Pl. C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1230 for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of Andrea Pisano (key kept at the opposite house). The church has recently been skilfully restored and raised by 3 ft.

Near the Ponte di Mezzo (see pp. 384, 392; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 4; D, 5), erected in 1605 by *Buontalenti*, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 5; D, 5; formerly *Gambacorti*). The latter contains the *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise 15,995 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur de Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of *S. Sepolcro* (Pl. E, 5), of the 12th cent., is now largely restored. — At the end of the Lungarno Galileo, farther up the river, opposite the *Ponte alla Fortezza* (Pl. F, 5), is a passage leading to a narrow street with the house (Pl. F, 6) in which the astronomer *Galileo Galilei* (1564-1642) was born (tablet).

Environs. Outside the Porta alle Piagge (p. 392) the right bank of the Arno is bordered by the pretty gardens of the Viale Umberto Primo, in which is the Politeama Pisano (Pl. C, 6). Pretty view (to the left) of the Monti Pisani (see below). — Outside the Porta Nuova (Pl. A, B, 1, 2), between the Maltraverso Canal and the right bank of the Arno, about 2½ M. in the direction of the sea, is situated the **Cascine di S. Rossore**, a farm founded by the Medici, with fine plantations of pines, now a royal shooting-lodge (generally accessible with permesso only). Camels are kept here for breeding. — On the coast, about 1½ M. farther on, lies *Gombo*, an unpretending sea-bathing place, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trelawny, and the ashes deposited near the pyramid of Cestius at Rome.

A steam-tramway (p. 382) unites Pisa with the small bathing-resort of *Marina* or *Bocca d'Arno* (Hôtel Ascani, pens. in summer 7, in winter 5 fr.), 6 M. to the S.W., at the mouth of the Arno, with a beautiful pine-forest. About halfway on the old post-road to Leghorn, opposite S. Rossore, is situated the ancient basilica of **S. Pietro in Grado**, erected before the year 1000, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The faded paintings in the interior are probably by *Giunta Pisano* (13th cent.); the font is ascribed to *Giovanni Pisano*. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

The **Monti Pisani**, a range of hills about 5 M. to the E., are very picturesque. In the *Valle dei Calci* (steam-tramway to *Calci*, see p. 382), lies

La Certosa, or the Carthusian Abbey, a fine structure of 1367, with church and cloisters, restored in 1814. Permission to visit it is obtained in the Prefecture at Pisa. Round it are groves of olives; and above it rises *La Verruca* (1765 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the N. to *Monte Pruno* (2850 ft.) and *Monte Serra* (3010 ft.), the highest summit of the Monti Pisani, and thence down viâ *Colle di Compito* to *Lucca* (see below). — Extensive views are also commanded by the *Monte Faeta* (2720 ft.) and the *Spuntone di Sant' Allago* (2840 ft.) which is ascended in 3-4 hrs. viâ *Asciano* (to which a carriage should be taken).

57. From Pisa to Florence viâ Lucca and Pistoja.

62½ M. Railway in 3½-5 hrs. (fares 11 fr. 45, 8 fr., 5 fr. 15 c.). Express trains also run between Pistoja and Florence, with higher fares.

The line crosses the Arno, skirts the E. and N. sides of Pisa (fine view of the cathedral), and intersects the fertile plain between the Arno and Serchio. — 5½ M. *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°). Many Roman antiquities have been found here. — At (7½ M.) *Rigoli* the line approaches the *Serchio*, and beyond (9½ M.) *Ripafratta*, with its imposing ruined castle, describes a complete semicircle round the beautifully-formed *Monte S. Giuliano*, which, as Dante says (Inferno, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 15 M. *Lucca.*

Lucca. — **Hotels** (no omnibuses meet the trains; cab, 1 fr.). *Alb Reale dell' Universo (Pl. b; D, 3), Piazza del Giglio, R., L., & A. 4, déj. 2¾, D. 4 fr.; Croce di Malta (Pl. a; C, 2, 3). Via Vittorio Emanuele, well spoken of, R., L., & A. 3-4, B. 1¼, déj. 2, D. 3 fr.; Albergo e Trattoria Corona, in the Via Nazionale, near the Piazza Napoleone, clean, R., L., & A. 2½ fr.; Campana (Pl. c; C, 3).

Restaurants. **Rebecchino*, Piazza Napoleone; **Trattoria Alpina*, Via Nazionale, modest; *Rail. Restaurant*, clean. — *Café Dinucci*, Piazza Napoleone.

Post Office in the Palazzo Provinciale (Pl. 10; C, 3).

Principal Attractions (1 day). S. Frediano; S. Michele; Picture Gallery; Cathedral; Walk on the ramparts. — *Comp. Plan*, p. 400.

Lucca, formerly the capital of the duchy of that name and now of a province, and also the see of an archbishop, with 20,400 inhab., is an antiquated place situated in a fertile plain, with well-preserved fortifications, and many interesting churches. '*Lucca l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. Lucca is one of the pleasantest provincial towns in Italy.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by the Romans in 177 B. C., it was garrisoned by a Roman colony and was included in the province of Gallia Cisalpina. In B. C. 56, *Julius Caesar*, who was then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the

remains of the Roman *Amphitheatre* near S. Frediano. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Uguccione della Faggiuola* of Arezzo, the warlike governor of Pisa. Dante resided with his friend Uguccione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (Purgatorio xxiv. 23), but he does not describe the inhabitants in very flattering terms (Inferno xxi. 41). After the expulsion of Uguccione, Lucca fell in 1322 into the hands of the powerful *Castruccio Castracani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325, he defeated the Florentines at Altopascio, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Mastino della Scala*; it subsequently came into the possession of Pisa, but in 1369 purchased its freedom from Charles IV. for 300,000 florins, and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciocchi;* in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

In the History of Mediæval Architecture, Lucca, like Pisa, occupied an important position at a very early period. The churches of *S. Frediano* and *S. Michele* were both founded upwards of a thousand years ago, though probably little now remains of the original edifices. The columns in S. Frediano, like those of the early Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent., *Matteo Civitali* (1435-1501), one of the most pleasing sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style somewhat resembles the best pictures of that period, and, though full of life, is of a graceful and gentle character, contrasting especially with Donatello. — The pictures of *Fra Bartolommeo* in the cathedral and the Palazzo Provinciale are also worthy of notice.

Immediately on quitting the station, we perceive above the ramparts, to the right, the handsome cathedral, which we reach in 10 min. through the Porta S. Pietro.

The ***Cathedral of S. Martino** (Pl. 1; D, 3) was erected in 1060-70 in the Romanesque style by *Bishop Anselmo di Baggio* (later Pope Alexander II.), but afterwards frequently restored. The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the latter half of the 14th cent., when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade, added by *Guidetto* in 1204, is embellished with a fine group of St. Martin and the beggar (13th cent.). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door is St. Regulus on the right, and a Descent from the Cross on the left by *Niccolò Pisano* (spoiled); below, Adoration of the Magi, of Pisano's school. The church is entered by three doors of carved wood.

The *Interior (altar-pieces all covered on week-days), which has recently undergone a thorough restoration, is in the form of a Latin cross,

with nave and aisles 91 yds. in length, transept 39, and nave 28 yds. in width. The nave has pillars and round arches, above which, as in northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side-windows is modern; the beautiful glass in the choir is by *Pandolfo di Ugolino da Pisa* (1485). — 1st Altar on the right, Nativity by *Passignano;* 2nd, Adoration of the Magi, by *F. Zucchero;* 3rd, Last Supper, by *Tintoretto;* 4th, Crucifixion, by *Passignano;* *Pulpit by *Matteo Civitali*, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is an organ-screen of 1481. — In the Sacristy a *Madonna with SS. Clement, Peter, Paul, and Sebastian; above, a Pietà, below a fine predella, by *Dom. Ghirlandajo*. On the wall St. Petronilla, by *Daniele da Volterra*. The holy water font is by the same master. — The *Croce dei Pisani*, in the treasury, beautifully executed in 1350 by *Bettuccio Baroni*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day; apply to the custodian).

The Right Transept contains the beautiful marble Monument of Pietro a Noceto, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the right, is the simple tomb with bust of Count Domenico Bertini (1479); also in the following Cappella del Sacramento (enclosed by a railing) two *Angels in an attitude of adoration and (adjoining the choir) the Altar of St. Regulus, with St. Sebastian and John the Baptist and beautiful reliefs (1484). To the left of the choir the Altar of Liberty, which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divis tutelaribus*), with a Resurrection by *Giov. da Bologna* (1579). In the following Cappella del Santuario, a **Madonna with SS. Stephen and John and a beautiful angel with a musical instrument, by *Fra Bartolommeo* (1509; in excellent preservation): 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest finesses of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (*C. & C.*). The decorations of the pilasters are by *Civitali*. — The Left Transept contains the *Sarcophagus of Ilaria del Carretto (d. 1405), by *Jacopo della Quercia* (1413), one of the earliest works of the Renaissance.

In the Nave is *Il Tempietto, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix in cedar-wood, said by tradition to have been made by *St. Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Civitali*.

In the Left Aisle, 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Ligozzi*. — Over the 2nd altar, Presentation in the Temple, by *Al. Allori*. On the left of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo, frescoes by *Cosimo Rosselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

The Chapter Library is very rich in mediæval miniatures.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

S. Giovanni (Pl. 4; D, 3), near the cathedral, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animals on the right and left.

In the Interior the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the left aisle is a monument to Giov. Farina (d. 1847). — Adjoining the left transept is a venerable *Baptistery*, with a Gothic vaulted roof of the 14th century. On the left wall is a St. Catharine, a fresco of the 15th century. An ancient font, more than 6 ft. below the present level of the pavement, has been exhumed in the centre since 1887.

A little to the N.W. stands the small church of *S. Giusto*, with a fine portal of the 12th century. Near this spot stood the palace of the Lombard kings.

Farther to the W. is the Piazza Napoleone (Pl. C, D, 3), where a monument, by *Bartolini*, was erected to the *Duchess Marie Louise* in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823-32. In the Piazza del Giglio (Pl. D, 3) is a marble *Statue of Garibaldi*, by *Lucchesi* (1889).

On the W. side of the Piazza Napoleone is situated the **Palazzo Provinciale** (Pl. 10; C, 3), formerly *Pal. Ducale*, begun in 1578 from designs by *Ammanati*. On the first floor is a **Picture Gallery* (*Pinacoteca;* open daily, 10-2, free; on Mondays and high festivals adm. 1 fr.); entrance in the archway leading to the second court.

I. Room. 1. *Batoni*, St. Bartholomew; 3. *P. Paolini*, Madonna with saints (1643). *5. *Fra Bartolommeo*, Madonna della Misericordia, with portraits of the Moncalieri family, of 1515 (formerly in S. Romano), injured by restoration. — 'The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutiæ unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the fingers with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bends' *(C. & C.)*. — 11. *Domenichino*, Samson; *12. *Fra Bartolommeo*, God the Father with Mary Magdalen and St. Catharine of Siena, 1509 (formerly in S. Romano), also injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redolent of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of Da Vinci in the Mona Lisa, or of Raphael in the portrait of Leo the Tenth' *(C. & C.)*.

II. Room. 3. *And. del Sarto*, Holy Family (replica of that in the Palazzo Pitti); 5. *Pontormo*, Giuliano de' Medici; 12. *Sodoma*, Christ (retouched); 15. *Tintoretto*, St. Mark releasing a slave (small replica of that in the Academy at Venice, p. 268); 20. *Guido Reni*, Crucifixion, with saints; 23. *A. Bronzino*, Don Garzia de' Medici; 25. *A. Bronzino*, Ferdinando de' Medici; *Vasari*, 29. Immaculate Conception, 27. St. Eustace, 30. St. Blaise; 31. *Unknown Artist*, Portrait of a boy; 37. *Amico Aspertini*, Madonna with saints; 39. *Sustermans*, Vittoria della Rovere with her son Cosimo III. de' Medici; 40. *Tintoretto*, Portrait; 42. *Brea di Nizza*, Madonna with saints; 45. *Tintoretto*, Portrait; 46. *Marco Vecelli* (not *Titian*), Holy Family and St. Catharine (injured); 60. *Beccafumi*, Moderation of Scipio; 63. *P. Paolini*, Birth of John the Baptist; 70. *Bronzino*, Cosimo I. de' Medici. — A case in the centre contains coins and medals; another at the end-wall contains antiquities in gold and bronze.

III. Room. 1. *Bassano*, Peasants in a winter landscape; 3. *Rembrandt* (?), Portrait (retouched throughout); 8. *Sustermans*, Female portrait; 10. *Lanfranco*, Martyrdom of St. Lawrence; 14. *Rutilio Manetti*, Triumph of David; 18. *Gessi*, Adoration of the Magi.

IV. Room. 9. *S. Botticelli*, St. Barbara; 15, 18. *Bourguignon*, Battles; 16. *Fra Fil. Lippi*, Madonna with saints; above, God the Father and Annunciation.

From R. I we enter the V. Room. To the right: 3. Intarsia work; 4. Choir-stalls from the cathedral (1452-57); door with intarsia work, of the 15th cent.; farther on, 6. Crucifix of 1288; 7. 12. Cabinets with ecclesiastical vestments of silk and brocade (Lucca); 9. Wooden altar with marble statues of the Madonna, St. Martin, and St. Michael *(Pisan School)*; 10. Madonna of the *Pisan School*. On the exit-wall: 13. Choir-stall by *Cristoforo da Lendinara* (1488); 22. *Matteo Civitali*. Annunciation (Virgin by another hand); 32. St. Silaus, a marble statue of the 15th cent.; 35. Death and Assumption of the Virgin, painted wood-carvings of the 15th cent., attributed to *Civitali*; 40. Choir-stalls from the cathedral (restored). — The adjoining room contains modern paintings and sculptures of no importance.

In the Piazza Venti Settembre, to the E. of the Piazza Napoleone, is a tasteful monument, by *Fuzzi*, in memory of the battles of the Italian 'Risorgimento', erected in 1897.

In the Via Vittorio Emanuele, not far from the Piazza Napoleone, is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns. — A little farther on, at the end of the street diverging to the left opposite the 'Croce di Malta' hotel, is situated —

S. Romano (Pl. 8; C, 3), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. At the back of the high-altar is the monument of St. Romanus, with a Pietà above, and a recumbent figure of the saint below, with painted armour, by *Matteo Civitali*.

From the Piazza Napoleone we proceed to the left, through the Via Nazionale, to **S. Michele** (Pl. 6; D, 6), founded in 764 by Teutprandus and his wife Gumpranda. The over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel with brazen wings, was begun in the 12th and completed in the 13th century. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by *Civitali*. The altar-piece at the 1st altar to the right is a group of saints by *Filippino Lippi*. The chapel to the left of the choir contains, on the left wall, a relief of the Madonna by *Raffaello da Montelupo*.

The *Palazzo Pretorio*, in the early Renaissance style of the 15th cent., is also situated in the Piazza S. Michele. — To the S. of the church rises the statue of *F. Burlamacchi* (d. 1548), by Cambi, erected in 1833. — The Via Calderia leads hence to *S. Salvatore (Misericordia)*, over the doors of which are sculptures of the 12th century. By the side-door is a figure of St. Nicholas, by Biduinus.

On the N. side of the town is situated —

***S. Frediano** (Pl. 2; D, 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560-78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The exterior deviates from the Tuscan-Romanesque style in having perpendicular bands and colonnades with straight architraves. The nave was originally

flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are antique.

Interior. On the entrance-wall are two frescoes: to the left, Madonna and saints, by *Amico Aspertini*, a pupil of Fr. Francia; on the right, Visitation, by *Rid. Ghirlandajo* (injured). — Left Aisle. The Cappella di Sant' Agostino (2nd to the left) contains two fine frescoes by *Amico Aspertini*, judiciously retouched by *Michele Ridolfi*. On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Volto Santo*, p. 396), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, S. Frigidiano miraculously checking an inundation of the sea. — In the Cappella del S. Sacramento (4th to the left), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis (Jacopo della Quercia)*; above, four prophets in high relief; below, low reliefs of Martyrdoms, a Pietà, etc. (1422). Opposite are the tombstones (damaged) of Federigo Trenta, founder of the chapel, and his wife, by the same artist (1416).

Right Aisle. In front is the ancient font, with stiff reliefs, according to a doubtful inscription by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo Civitali* or his brother *Niccolò*; at the back of the first, Annunciation, of the *School of the della Robbia*. The 2nd chapel on the right contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (Inferno xxi. 38). In the 5th chapel on the right is a painted relief of the Death and Assumption of the Virgin, by *Matteo Civitali* (?), and a *Coronation of Mary, below, King David and Solomon, St. Anselm, and St. Augustine, by *Francesco Francia* (both covered).

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the right or left reach an entrance to the *Piazza del Mercato*, or vegetable-market, the houses enclosing which are built upon the foundations of a Roman **Amphitheatre** (Pl. 20; D, E, 2) dating from the early Imperial period. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) $87^1/_2$ by 58 yds. — Remains of an ancient *Theatre* are also shown near the church of *S. Maria di Corte Landini*.

To the E. of the Amphitheatre is situated *S. Francesco* (Pl. 3; E, 2), erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and of the celebrated Castruccio Castracani (d. 1328; p. 395). It is now used as a military magazine. — To the S. of the Amphitheatre, at the corner of the Via Guinigi and the Via Sant' Andrea, stands the Palazzo Guinigi, an Italian Gothic structure with a high tower, built by the head of one of the leading families of Lucca.

Most of the smaller churches have retained their early mediæval character almost unimpaired. Among those in the inner town are *Santa Maria Bianca* or *foris portam* (9th cent.), *Santa Giulia* (10th cent.; façade restored in the 13th cent.), *Sant' Anastasio* (11th cent.), and *San Cristoforo* (11th cent.). The last contains the tomb of Civitali (between the 1st and 2nd pillars on the right).

Of the *Libraries* in Lucca the most interesting are, besides the Chapter Library (p. 396), the *Archiepiscopal*, containing 20 valuable

MSS. and 400 rare editions, and the *Biblioteca Reale*, in the Via S. Giorgio, with MSS. (including Latin poems of Tasso, written by his own hand) and early specimens of printing.

A spare hour should be devoted to a *Walk on the Ramparts, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the S. side is the monument of *Charles III. of Spain* (Pl. 15; B, 3), erected by his granddaughter, the Duchess Marie Louise, in 1822. A little to the E. of it is a pleasant café (Pl. C, 4), in front of which is a marble statue of *Victor Emmanuel II.* (1885). Farther on is a marble bust of *Mazzini* (Pl. 17; E, 4).

The Environs of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the royal **Villa di Marlia**, 3 M. to the N.E., with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca). The road thither leads through the Porta S. Maria (Pl. E, 1), and then diverges to the right from that to the Baths of Lucca. — The *Aqueduct* (Pl. D, 4) to the S. of Lucca, with its 459 arches, recalls the Campagna of Rome. — **Excursion to the *Monti Pisani*, see p. 393.**

About 15½ M. to the N. of Lucca, in a hilly district, lie the Baths of Lucca (carr. in 2 hrs.; 12 fr.). The railway (under construction) is open as far as (5½ M.) *Ponte a Moriano*, opposite the high-lying village of *Moriano*, whence an omnibus plies to the baths several times daily in 1½ hr. The road to the Baths ascends the valley of the *Serchio*, traversing charming hill-country. Above *Borgo a Mozzano* is the *Ponte della Maddalena* or *Ponte del Diavolo*, which is said to have been built in 1322 by Castruccio. About 1 M. beyond it the road enters the valley of the *Lima*, another stream which is nearly dry in summer, and which is crossed near *Fornoli* by a suspension-bridge constructed in 1860. Between this point and the baths there are roads on both banks of the river.

The **Bagni di Lucca** (season, May 1st to Sept 15th), which were known as early as the 10th cent. under the name of the 'Baths of Corsena', with springs varying in temperature from 98° to 130° Fahr., consist of several different villages in the valley of the *Lima*, connected by shady walks, and containing 9200 inhabitants. **Ponte a Serraglio** (ca. 410 ft.), the chief of these villages, which we reach first, is picturesquely situated on the bend of the rivulet. (**Pagnini's Hôtel d'Europe et d'Amérique*, pension 6 fr.; **Pera's Hôtel New York*, *Grand Hôtel des Bains de Lucques*, similar charges; *Cafés Posta* and *Italia*, in the Piazza del Ponte; *Physicians*, Dr. Danvers, Dr. Marchi; good carriages and donkeys.) Adjoining the Hôtel Pagnini, on the Lima, is the *Royal Casino Ridotti*, with billiard, reading, and ball rooms. A little farther on, at the entrance to the side-valley, is the *Nuovo Ospedale*, built by Prince Demidoff.

Beautiful avenues ascend gradually from Ponte a Serraglio to (1 M.) **Villa** (ca. 490 ft.; **Hôt. du Parc*, pens. 5-7 fr.; **Hôtel Victoire*, pens. 5-7 fr.; *Hôtel Continental*; *Hôt. du Pavillon*, all with gardens; physicians, Dr. Gason, Dr. Bastiani, Dr. Cherubini; Betti, English chemist), where are the best and quietest apartments (pleasantest on the river-side of the main street), the English Church (services in summer at 10.30 & 5, conducted by the English chaplain from Pisa, p. 383), and a Casino (with reading and ball-rooms, concerts, etc.), and to (¾ M.) **Bagni Caldi** (**Grand Hôtel des Thermes*, formerly the château of the Grand-Duke of Tuscany, pens. 6-8 fr.). The mud-baths of Bagni Caldi are efficacious in rheumatism and gout; and there is a grotto with a natural vapour bath. The freedom from mosquitoes, dust, glare, and excessive heat makes this a delightful summer-resort. — To

LUCCA.
Chiese:
1 Duomo S. Martino D 3.
2 S. Frediano D 2.
3 S. Francesco E 2.
4 S. Giovanni D 3.
5 La Madonna in Cappella C 4.
6 S. Michele D 2.
7 S. Paolino C 2.
8 S. Romano C 3.
9 R. Liceo D 2.
10 Palazzo provinciale C 3.
11 R. Teatro del Giglio D 3.
12 Vescovato D 3.
Monumenti:
13 Maria Luisa C.D 3.
14 Barlamacchi D.2 3.
15 Carlo III B 3.
16 Garibaldi D 3.
17 Guis. Mazzini E 4.
18 Vitt. Emanuele C 4.
19 F. Curzano C 3.
20 Anfiteatro rom. D.E 2.
21 Caduti in Battaglia D 3.
Porta S. Donato
Piazza d'Armi
Stazione Ferroviaria
Pubblici Macelli
Acquedotto
1 : 16000
0 100 200 300 400 500 metri
A B C D E F
1 2 3 4

PISTOJA
1 : 15.600
0 100 200 300 400 500
Metri
Porta S. Marco
Tiro al Bersaglio
Caserma
Porta al Borgo
Accademia di Belle Arti
Via S. Andrea
Piazza S. Francesco
Pal. Rospigliosi
R. Teatro Manzoni
Caserma
Via Cavour
Via Curtatone e Montanara
Via Panciatichi
Via Fiorentina
Via Lucchese
Via Pratese
Via Ferrovia
Corso Vittorio Emanuele
Caserma
Ippodromo
Campo Marzio
Porta Lucchese
Porta Carriera
Porta Fiorentina
Fortezza S. Barbara
a Bologna
a Lucca e Pisa
a Firenze
Stazione della Ferrovia

the baths of Lucca belong also the establishments of *Bernabò* (named after an inhabitant of Pistoja cured here in the 16th cent.), *Docce Bassi*, and *S. Giovanni*.

The valley of the Lima is cool and well-shaded, chiefly with chestnut-trees, and is a healthy summer-residence, affording pleasant walks. Only the paths between Ponte a Serraglio and Villa and Bagni Caldi are provided with benches. Beautiful excursions may also be taken among the mountains, such as to the village of *Lugliano*, to *Benabbio* (with an old castle), and to the watch-tower of *Bargiglio* (on donkey-back; fatiguing), which on clear days commands an extensive view over land and sea. The village of *Barga* (9 M.) possesses some good examples of the Della Robbia. — *Boscolungo* (p. 361) may be reached hence in about 6 hrs. (carr. and pair 40-45 fr., including an extra horse for ascending the hill). — For excursions in the *Apuan Alps*, see p. 100.

Railway from Lucca to (14½ M.) *Viareggio*, see p. 101.

The Railway to Pistoja at first traverses the plain to the E. A little to the S. lies the *Lago di Bientina*. 18 M. *Tassignano;* 20½ M. *Porcari;* 23 M. *Altopascio;* 26 M. *Montecarlo S. Salvatore.*

29½ M. **Pescia** *(Posta)*, a town with 6100 inhab., lies 1½ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The *Cathedral* (restored in 1693) has remains of a façade of 1306 and a fine monument of Baldassare Turini by *Raffaello da Montelupo*, a pupil of Michael Angelo. — We cross the Pescia. 31 M. *Borgo a Buggiano.*

33½ M. **Monte Catini** (**Grand Hôtel de la Paix*, R., L., & A. from 3½, D. 5, B. 1 fr.; **Locanda Maggiore*, similar charges; *Continental; Corona d'Italia*, pens. 8 fr.; *Italia; Alb. Torretta, Gabbrielli*, second class; numerous pensions), where Uguccione della Faggiuola (p. 395) defeated the Florentines on 29th Aug., 1315. The warm baths in the vicinity are well fitted up and attract many visitors.

The line intersects the rich valley of the *Nievole*. — 34 M. *Pieve Monsummano*, the station for **Monsummano** (*La Pace*, pens., incl. wine, 6 fr.), on a conical eminence to the right, with warm springs, and a *Monument to Giuseppe Giusti* (1809-50), the satirist, by Fantacchiotti. Near it is a *Grotto* (adm. 3 fr.) with hot vapour, discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. The *Stabilimento* (well spoken of) is well fitted up (season, May-Sept.; R. 2-5, pension 12½-15 fr., baths included). — We now thread a tunnel and reach (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 41½ M. *Pistoja.*

Pistoja. — **Hotels.** Globo e Londra, R., L., & A. 3, omn. ½ fr., with electric light, good trattoria, and caffè; Giappone, both in the Piazza Cino; *Albergo e Trattoria Rossini, Via Cavour, opposite the church of S. Giovanni, unpretending. — **Trattoria la Toscana*, Via Garibaldi 930; *Railway Restaurant.* — *Wine and Beer* at *Giannini's*, outside the Porta Barriera, near the station.

Post Office in the Piazza Cino. — See the opposite *Plan.*

Cab with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Principal Attractions (1 day). S. Giovanni Fuoricivitas; *Cathedral; Baptistery; *Ospedale del Ceppo; *S. Andrea; *Madonna dell' Umiltà.

Pistoja, a pleasant little town with 12,200 inhab., is loftily situated in the vicinity of the *Ombrone*, a small tributary of the Arno, in a fertile district, and at the junction of the Leghorn-Pisa-Florence and Bologna-Florence railway-lines. It has broad, well-built streets, and important manufactories of guns and iron-wares. Pistols are said to have been invented at Pistoja, and thence to derive their name. The wholesome air of Pistoja attracts many summer-visitors.

Pistoja, the Roman *Pistoria*, near which Catiline was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (Inferno xxiv. 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. Pistoja had to surrender to Florence in 1351. It was the birthplace of the celebrated jurist and poet *Cino* (1270-1336), a contemporary of Dante, and of the satirist *Niccolò Forteguerra* (1674-1735), author of the Ricciardetto.

In the History of Art, Pistoja, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the *Cathedral* and *S. Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At Pistoja we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Gruamons* and *Adeodatus*). After the 14th cent. Pistoja became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Goldsmith's Art* we have an important specimen in the silver altar in the Cathedral.

We follow the Via Vannucci, leading from the station, and then the Via Cino, intersecting the Corso Vittorio Emanuele at a right angle, as far as the Piazza Cino, and, turning here to the right into the Via Cavour, soon reach the old Tuscan-Romanesque church of —

S. Giovanni Fuoricivitas (*Evangelista;* Pl. 1), erected outside the city walls about 1160, with a somewhat overladen façade adorned in Pisan fashion with rows of columns. Over the side-entrance is a relief representing the Eucharist by *Gruamons*, as an inscription on the architrave records (1162).

Interior. On the right is the **Pulpit*, adorned with reliefs on three sides by *Fra Guglielmo*, a pupil of Niccolò Pisano, whose antique style he followed (about 1270); in front, the symbols of the Evangelists. Over the next altar, the *Visitation of Mary, a lifesize group in terracotta, attributed to *Fra Paolino* (more probably by *Andrea della Robbia* ?). On the left, a handsome basin for holy water by *Giov. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above.

Opposite is the *Palazzo Panciatichi-Cellesi*. — Following the Via Cavour, and diverging from it by the Via S. Matteo, the third side-street to the left, we reach the Piazza del Duomo. On the right rises the —

***Cathedral** (*San Jacopo;* Pl. 2) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th

cent.), and fine glazed mosaics by the *Robbia*. Over the principal entrance is a good basrelief in terracotta (Madonna surrounded by angels) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands.

The Interior, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two piers. — By the wall of the entrance is the Font, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Ferrucci da Fiesole* (d. 1526); to the left the tomb of Bishop Atto (14th cent.), with reliefs dating from an earlier monument. — At the beginning of the Right Aisle is the monument of the jurist and poet Cino da Pistoja (d. 1336; see p. 402), by the Sienese master *Cellino di Nese* (1337). The basrelief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the Left Aisle, the *Monument of Cardinal Forteguerra (p. 404), by *Andrea Verrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the Mandorla, supported by angels, beneath, Faith, *Hope, and Charity. The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions. — The Cappella del Sacramento (left of the choir) contains a *Madonna with St. John the Baptist and St. Zenobius by *Lorenzo di Credi* (d. 1513), the finest and oldest of his altar-pieces, the figures strongly reminiscent of Da Vinci (covered). To the left, High-relief bust of Bishop Donato de' Medici by *A. Rossellino* (1475). — Behind the High Altar a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir-stalls; in front of the altar a fine bronze candelabrum (15th cent.). — In the Cappella S. Jacopo (right of the choir) a rich **Silver Altar* executed in the 13th and 14th cent. (covered; sacristan ½ fr.): at the top, the oldest part, is Christ in the Mandorla, in a niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by *Simone di Ser Memmo* and other masters of the middle of the 14th cent. (above are some figures of a still older work); below is a large silver tableau with wings; in the centre fifteen reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* of Pistoja (1316); the wings consist of ten reliefs on the left, from the Old and New Testament by *Piero da Firenze* (1357), and nine on the right from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1371). About 450 lbs. of silver are said to have been used in the execution of this work of art. — The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower (13th cent.), called Torre del Podestà, and still bears the arms of governors of the town. The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal ***Battistero** (*San Giovanni Battista*; Pl. 3), erected after 1339 by *Cellino di Nese* in the Italian-Gothic style, according to Vasari from a design by *Andrea Pisano*. On the exterior is a pulpit. The large square font (older than the building, and probably dating from 1256) is embellished with richly-decorated slabs (others of the same kind on the wall to the right). The principal portal with its fine wooden door is also worthy of notice.

Adjacent is the ***Palazzo Pretorio** (Pl. 4), formerly *del Podestà*, a building of the 14th cent., now containing the courts of justice. The picturesque quadrangle is enclosed by four round arches; the arcades and the façade are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic

style, restored in 1844. To the left of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507:

Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.

The piazza is adorned with a *Statue of Cardinal Forteguerra* (Pl. 5), a native and benefactor of the city (d. 1473), erected in 1863. — Opposite the Pal. Pretorio is the Palazzo del Comune (Pl. 6; originally *degli Anziani*), erected in the Italian-Gothic style in 1294-1385, with a vestibule. The black marble head near the middle window, is said to represent Filippo Tedici, who sought to betray the city to Castruccio (p. 395). The large hall upstairs contains a good bust of Garibaldi by *Spertini* (1875), fine woodwork of 1534, frescoes by *Gerino da Pistoja* and his pupils, and a relief in marble of the *School of Verrocchio*, 1491, representing*Angels with armorial bearings. The small picture-gallery contains little of importance.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo), we next visit S. Bartolommeo in Pantano (Pl. 7), a basilica in the Tuscan-Romanesque style with open roof, borne by twelve columns, with very varied capitals, and two pillars. Sculptures on the façade by *Rodolfinus* of Christ and the Apostles, 1167; pulpit, with eight reliefs from the history of Christ, by *Guido Bigarelli* of Como (1250), borne by two lions and the statue of the sculptor (?) — The Via Porta Guidi (left) leads to the —

Ospedale del Ceppo (Pl. 8), erected in 1277, but afterwards rebuilt, with a long *Frieze consisting of reliefs in terracotta, beautifully coloured and glazed, representing the seven works of mercy, an enthroned Madonna, and four virtues (the last unglazed relief on the right was added in 1585); below, the Annunciation, Madonna in glory, and Visitation, in medallions, by *Giovanni*, *Luca*, and *Girolamo della Robbia*, 1525-35. [Not far from here is the remarkable church of the Madonna del Letto, by *V. Vitoni*, containing a miraculous bed.] — We pass the Ospedale by the Via delle Pappe to the left, which leads to a small planted piazza, follow the Via del Carmine to the left, and the first side-street to the right, to —

***Sant' Andrea** (Pl. 9), a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1166, representing the Adoration of the Magi with the inscription: 'Fecit hoc opus Gruamons magister bon. et Adeodat frater eius' (*Gruamons* and *Adeodatus*, 1160; see p. 402). Over the door is a small statue of St. Andrew in *Giov. Pisano's* style.

Interior (if closed, entrance through the house to the left). The narrow nave and aisles are supported by twelve columns and two piers. The hexagonal **Pulpit* with its numerous figures is one of the chief works of *Giovanni Pisano* (1298-1301), a copy of that executed by his father at Pisa (p. 386); some of the details are by pupils. On five sides there are reliefs at the top, and at the corners are single figures: Aaron, Birth of Christ, David, Adoration of the Magi, Jeremiah, Massacre of the Innocents, Symbols of three of the Evangelists (the eagle, now wanting, probably served as a wooden lectern), Crucifixion, three Prophets, Last Judg-

ment, three angels blowing trumpets; below these are six figures of Sibyls (described by Burckhardt as suggestions or even as the models for Michael Angelo's sibyls) and in the spandrels twelve prophets, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles.

We now proceed to the right to the Piazza S. Francesco with —

S. Francesco al Prato (Pl. 10), an Italian-Gothic church of 1294, with remarkable frescoes by pupils of *Giotto* (14th cent.), most of them by *Puccio Capanna* (?).

In the chapel to the left of the high-altar: Apotheosis of St. Augustine; in the choir: Life of St. Francis of Assisi, in a series of free reproductions of Giotto's frescoes at Assisi; 1st chapel to the right of the high-altar, various frescoes of the Franciscan legends (sadly injured); 2nd chapel, Miracles and martyrdom of S. Donnino. — The sacristy and chapter-house also contain frescoes of Scriptural subjects and of scenes from the life of St. Francis of Assisi.

We return through the Via Mazzini and the Via Garibaldi (with the *Pal. Cancellieri* on the right, No. 945), and proceed by the Via della Madonna to the right to the church of —

***Madonna dell' Umiltà** (Pl. 11), with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante. A fine oblong vestibule, with barrel-vaulting on each side of a central dome (as in the Cappella de' Pazzi, p. 461) leads to the handsome octagonal interior, with its graceful Corinthian wall-pilasters. The upper story and the dome are by *Vasari*.

On the way back to the station is —

S. Domenico (Pl. 12), in the Corso Vitt. Emanuele, erected in 1380.

Interior. 2nd Altar on the right: Madonna and Child, al fresco, by *Fra Paolino da Pistoja*; two fine tombs. Right Transept: *Cappella Rospigliosi*, with the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*, and two busts by *Bernini*. To the right in the Choir, St. Sebastian by *Rid. Ghirlandajo*. 2nd Altar on the left, Crucifixion with saints, and 3rd Altar on the left, the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. Between the 4th and 5th Altars on the left, monument of the jurist Filippo Lazzari (d. 1412), by *Bern.* and *Ant. Rossellino* (1463-68). — The Cloisters are decorated with paintings by *Sebastiano Veronese* and others, 1596.

Farther on in the same street, to the left, is the church of S. Paolo, with an Italian-Gothic façade and a painting by *Fra Paolino*. — In this neighbourhood is the church of S. Pietro (Pl. 15), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the bishop of Pistoja and the abbess of the Benedictine convent was celebrated. The interior has been modernized. In the right transept is a Madonna and saints by *Gerino da Pistoja* (1509), and in the left transept, a Madonna with SS. Sebastian, Gregory, James, and Anthony, by *Rid. Ghirlandajo*. — On the staircase in front of the church stands a pillar with Lombard ornamentation.

The *Biblioteca Fabbroniana* (Pl. 13) and the *Biblioteca Forteguerra* (Pl. 14) were founded by two cardinals who were born here.

The *Villa Puccini*, 1½ M. to the N. of Pistoja, has beautiful gardens and sculptures by Pampaloni and others.

The Railway to Florence intersects a rich tract at the base of the Apennines. 4½ M. *Montale-Agliana*. On the left the picturesque castle of *Montemurlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosimo I. in 1537.

52 M. **Prato** *in Toscana* (210 ft.; *Alb. Giardino*, Via Magnolfi; *Contrucci*, Piazza del Duomo; *Colonna*, Via dei Lanaioli; *Caffè di Marte*, Piazza del Duomo), a well-built town of 13,400 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits *(biscotti, cantucci)*. It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

In the 15th cent. this small provincial town attracted numerous Florentine artists, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the Early Renaissance style of Florence. An important work by *Donatello* and *Michelozzo*, an extensive composition in the style of *Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Botticelli*, and *Fra Diamante*. The church of the *Madonna delle Carceri* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the Via Magnolfi, the first street to the left, to the Piazza del Duomo, which is embellished with a monument to the patriot *Giuseppe Mazzoni* (1897).

The Duomo, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by *Giovanni Pisano* in the 14th in the Gothic style. The campanile, in the Lombard style, is by *Niccolò di Cecco* (1340). On the façade is a pulpit, adorned by *Donatello* and *Michelozzo*, in 1434-38, with *Reliefs (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Sacra Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a *Madonna with SS. Stephen and Lawrence in terracotta, by *Andrea della Robbia* (1489).

Interior. Over the Principal Entrance the *Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*. The Cappella della Cintola is adorned with *Mural Paintings by *Agnolo Gaddi* (an early work; 1365), from the life of the Virgin (presentation of her girdle to St. Thomas; discovery of the girdle in Palestine by a native of Prato). On the altar is a silver statuette of the Virgin by *Giovanni Pisano* (covered; cast in a room beside the sacristy); handsome bronze *Screen executed in 1444 by the Florentine *Bruno di Ser Lapo*, the frieze by *Pasquino di Matteo da Montepulciano* (1461). A small room adjoining the chapel contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa. — In the Choir, at the back of the high-altar, are the *Histories of John the Baptist and St. Stephen by *Fra Filippo Lippi* (1456-64), in fresco, the finest work of this master (somewhat injured): on the right (above) Birth and Naming of the Baptist; his Withdrawal to the wilderness and his Preaching; Dance of the daughter of Herodias; by the window, on the right: Beheading of St. John; above it a saint. On the left wall of the choir

(above): Birth of St. Stephen, his Ordination and Care for the Poor, Stoning and Interment (among the admirable portrait-figures are Cardinal Carlo de' Medici, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of the Stoning is on the window-wall; above it a saint; on the ceiling Evangelists (best light in the forenoon). The chapel to the left of the choir contains unimportant frescoes of the 14th century. The chapel to the right is embellished with frescoes by *Starnina* and *Antonio Viti* (14th cent.): to the right scenes from the life of the Virgin, to the left scenes from the life of St. Stephen. In the right transept, in a Gothic recess in the wall, is the Death of St. Bernard, also by *Fra Filippo Lippi* (very dark); *Statue of the Madonna (in clay), and a Pietà (relief, in marble), by the brothers *Giuliano* and *Giovanni da Majano* (1480). — In the nave, handsome round marble *Pulpit, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter also executed the admirable reliefs (1473) of the Presentation of the Girdle, and of the Stoning and Mourning of St. Stephen.

Not far from the cathedral, in the Via Garibaldi, is the little church of *S. Lodovico* (called also *Madonna del Buon Consiglio*), with a good relief by *Andrea della Robbia* (generally shut, sacristan in Via S. Fabiano 219).

The Via Giuseppe Mazzoni leads from the cathedral to the Palazzo Comunale, which contains a small picture-gallery on the first floor (fee $\frac{1}{2}$ fr.).

1. *School of Giotto*, Madonna and saints; 2. *Taddeo Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 11. Madonna with St. Thomas and other saints, 12. Nativity; 16. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen; 19. *Pupil of Lor. Monaco*, Madonna and saints (1435); 22, 23. *Fra Filippo Lippi*, Madonna and saints, with predella; 18. *Giovanni da Milano*, Madonna with saints (14th cent.); two terracotta reliefs.

The *Fountain* in front of the palace is by Tacca; opposite is the *Palazzo Pretorio*, of the 13th century. — The Corso Principe Amadeo leads hence to the church of *S. Domenico*, which was built in the 13th and restored in the 17th century.

The Via Ricasoli, the prolongation of the Via Giuseppe Mazzoni, leads to the Piazza Venti Settembre and the church of S. Francesco; the chapter-house contains mural paintings by *Nic. di Pietro Gerini* and *Lor. di Niccolò* (14th cent.). The fine cloisters adjoining contain a sepulcral monument of 1460. — The street to the left of the church leads to the piazza and church of —

*Madonna delle Carceri, erected in 1485-92 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an Attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists by *Andrea della Robbia* (1491). The small choir contains some very handsome stalls.

In the Via Ben. Cairoli, No. 4, is the *Pal. Novellucci*, with two fine bronze dragons by Pietro Tacca, by the windows. — A small shrine at the corner of the Via S. Margherita contains a *Madonna by *Filippino Lippi* (1497).

From Prato to Florence, via *Campi*, Steam Tramway in $1\frac{1}{2}$ hr.; fares 1 fr. 10 c. or 80 c. The cars start beside the Madonna delle Carceri.

From Prato a Diligence (daily, 1 fr.) and an Omnibus (every day ex-

cept Mon., 1 fr. 50, 1 fr. 20 c., or 1 fr.) run through the picturesque and industrious **Val di Bisenzio** to Vernio (3 hrs.). The finest scenery begins at *Cojano*, where the valley contracts. At *S. Lucia* we traverse a gorge known as *Il Cavalciotto*. We then pass *La Briglia*, *Vajano*, *Carmignanello*, and *Mercatale* (inn, unpretending), where the road leaves the Bisenzio to the left, and ascends the valley of its affluent the *Fiumenta*. About ¾ M. farther on is **S. Quirico di Vernio**, or simply *Vernio* (Albergo della Posta), the chief place of the valley, picturesquely situated on the left bank of the Fiumenta and at the foot of the *Montepiano*. About 2 M. to the N. of Vernio is the village of *Montepiano* (2205 ft.), a summer resort in a pretty, well-wooded district. Pedestrians can cover the whole distance in 5½ hours.

About 3 M. to the N.W. of Prato lies the little village of *Figline* (trattoria), near which rises the *Monte Ferrato* (1385 ft.), with a quarry of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte di Jurello* (3225 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide (1½ fr.) and horses (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Migliana* (trattoria), or to the E. to (1 hr.) *Schignano* (trattoria) and return by the highroad to Figline and Prato. To walk from Migliana to Prato about 4 hrs. are required.

55½ M. *Calenzano.* — 58 M. *Sesto Fiorentino* (Alb. d'Italia, tolerable) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 501), which rises to the N. — 59½ M. *Castello* (p. 501); 61 M. *Ponte a Rifredi* (p. 500). — 62½ M. *Florence.*

58. Florence.

Arrival. There are two railway-stations at Florence: 1. Stazione Centrale S. Maria Novella (Pl. D, 3; **Restaurant*) for all the railways (approached from the Piazza della Stazione; departure for the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (¾-1½ fr.); fiacre 1 fr., at night 1 fr. 30 c., each box 50, travelling-bag 25 c., trifling gratuity to railway-porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2. Stazione Campo di Marte, on the E. side of the town, the first stopping-place for the slow trains to Arezzo. Perugia, etc.; too far from the middle of the town for most travellers. — Railway-tickets of all kinds may be obtained at the *Agenzia di Città delle Ferrovie*, Via dell' Arcivescovado 3, and also at the offices of *Cook* and *Gaze* (see p. 413).

Hotels. — *On the Lungarno*, best situation: *Grand Hôtel Continental et de la Paix (Pl. a; C, 3), Piazza Manin 1, with electric light and steam heat, R., L., & A. 5-9, B. 1½, déj. 3½, D. 6, pens. from 12½ fr.; *Hôt. de la Ville (Pl. b; C, 4). Piazza Manin 3, with electric light, R. 3-5½, L. 1, A. 1, B 1½, déj. 4, D. 5, pens. from 12½, omn. 1½ fr.; *Italie (Pl. c; C, 4), principal entrance Borgognissanti 19, R., L., & A. 4½-8, B. 1½, déj. 3½, D. 6, pens. from 12, omn. 1 fr.; Florence & Washington (Pl. d; C, 4), Lungarno Amerigo Vespucci 6, with electric light and lift, frequented by English and Americans, R. 3-5, L. ½, A. 1, B. 1½, déj. 3½, D. 5, pens. 10-14, omn. 1½ fr.; Grande Bretagne et de l'Arno (Pl. f; D, E, 5), Lungarno Acciajoli 8 (Pl. D, 5), R. 4, L. 1, A. 1, B. 1½, déj. 4, D. 6, omn. 1½ fr.; New York (Pl. e; D, 4), Piazza Ponte alla Carraja 1, with electric light and lift, buildings at the back not so pleasant as that in front; Paoli (Pl. g; G, 7), Lungarno della Zecca Vecchia 12, well spoken of by English travellers, R. 4-6 fr., L. 60 c., A. ¾, B. 1½, déj. incl. wine 3, D. incl. wine 5, pens. 10-12, omn. 1½ fr. All these are of the first class. — Somewhat less pretentious: Victoria (Pl. h; B, 2), Lungarno Amerigo Vespucci 44, English landlady, well spoken of; *Bristol (Pl. i; C, 4), Ponte Carraja,

FIRENZE.
1:10.000.
Fortezza da Basso
Viale Principe Umberto
Viale Filippo Strozzi
Viale Pr Margherita
Viale Principe Amedeo
Stazione Centrale
Piazza della Stazione
Mercato centrale
Piazza dell' Unità Italiana
Piazza Ognissanti
Piazza S. Maria Novella
DUOMO
Piazza del Duomo
Piazza della Signoria
Piazza d'Azeglio
Piazza Pitti
Palazzo Pitti
Giardino di Boboli
Uffizi
Ponte Vecchio
Ponte alla Carraja
Ponte S. Trinita
Ponte alle Grazie
Ponte alla Vittoria
Ponte Amerigo Vespucci
Ponte Sospeso
Lungarno Torrigiani
Lungarno della Zecca vecchia
Lungarno Guicciardini
Lungarno Acciaioli
Lungarno Corsini
Lungarno Serristori
Lungarno Vespucci
Lungarno Amerigo Vespucci
Lungarno Cristoforo Colombo
Lungarno Pecori Giraldi
Lungarno Generale Diaz
Lungarno della Zecca nuova
Lungarno Soderini
Lungarno Benvenuto Cellini
Lungarno Guglielmo Pecori
Lungarno Aldo Moro
Lungarno Cellini
Lungarno Colombo
Lungarno Vittorio Emanuele II
Lungarno Amerigo Vespucci
Lungarno Cristoforo Colombo
Lungarno Pecori Giraldi
Lungarno Generale Diaz
Lungarno della Zecca nuova
Lungarno Soderini
Lungarno Benvenuto Cellini
Lungarno Guglielmo Pecori
Lungarno Aldo Moro
Lungarno Cellini
Lungarno Colombo
Lungarno Vittorio Emanuele II
Via Cavour
Via Ricasoli
Via Panzani
Via Nazionale
Via de' Cerretani
Via de' Calzaiuoli
Via Tornabuoni
Via de' Tornabuoni
Via della Scala
Via della Spada
Via della Vigna Nuova
Via Maggio
Via de' Bardi
Via de' Benci
Via de' Neri
Via de' Leoni
Via de' Pandolfini
Via de' Pecori
Via de' Rondinelli
Via de' Serragli
Via de' Servi
Via de' Tavolini
Via de' Vecchietti
Via de' Vellutini
Via del Corso
Via del Castellaccio
Via del Giglio
Via del Leone
Via del Melarancio
Via del Moro
Via del Parlascio
Via del Proconsolo
Via del Sole
Via del Sprone
Via della Condotta
Via della Dogana
Via della Fonderia
Via della Fornace
Via della Ghiaia
Via della Mattonaia
Via della Pergola
Via della Pergolina
Via della Pietrapiana
Via della Robbia
Via della Scala
Via della Spada
Via della Vigna Nuova
Via delle Belle Donne
Via delle Caldaie
Via delle Campanelle
Via delle Casine
Via delle Cinque Vie
Via delle Farine
Via delle Fornaci
Via delle Fosse
Via delle Grazie
Via delle Mantellate
Via delle Oche
Via delle Pinzochere
Via delle Porte Nuove
Via delle Rondini
Via delle Sassaie
Via delle Scuderie
Via delle Terme
Via delle Torricelle
Via delle Vecchie
Via delle Vigne
Via delle Volte
Via di Belvedere
Via di Bogoli
Via di Boboli
Via di Camaldoli
Via di Campaccio
Via di Campo Corbolini
Via di Capaccio
Via di Capo di Mondragone
Via di Casa Bianca
Via di Casa Rossa
Via di Castello
Via di Cestello
Via di Costa San Giorgio
Via di Fiesole
Via di Gamberaia
Via di Giramonte
Via di Monte Oliveto
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with lift, R., L., & A. 4-6 fr., electric light 30 c., B. 1½, déj. 4, D. 6 (wine included), pens. 8½-15, omn. 1½ fr.; RUSSIE (Pl. k; D, 5). Lungarno Acciajoli 10, R. 3-4, L. ¾, A. ¾, B. 1½, déj. 2½, D. 4½, pens. 8-10, omn. 1½ fr.

Near the Cascine, in a quiet situation, at some distance from the chief sights: ANGLO-AMERICAN (Pl. l; B, 2), Via Garibaldi 7, well spoken of, R., L., & A. 3-4-5, B. 1, déj. 2½, D. 4½, pens. 8-10, omn. 1 fr.; HÔT. & PENS. ALLEANZA (Pl. m; C, 3), Via Curtatone 4, well spoken of, R. 3 fr., L. 60 c., A. ½, B. 1½, déj. 2½, D. incl. wine 4½, pens. 7-9 fr.; HÔT. LELLI DES ETATS UNIS (Pl. n; C, 2), Via Montebello 38, pens. 7-9 fr., chiefly English and American guests, well spoken of; HÔT. MONTEBELLO, Corso Vitt. Emanuele 6 (Pl. B, 2), frequented by Englishmen, pens. from 7 fr.

Near the Piazza Vittorio Emanuele and the Piazza della Signoria, in the centre of the town: *SAVOY (Pl. o; E, 4), Piazza Vitt. Emanuele, a fashionable house with electric light, lift, and booking office, R. from 6, L. & A. 1½, B. 1½, déj. 4, D. 5, pens. 15, omn. 1½ fr.; *HELVETIA (Pl. p; E, 4), Piazza Strozzi, with lift and steam heat, R. 3, L. ½, B. 1¼, D. 4, pens. from 9 fr.; *HÔT. DE LONDRES ET PENS. MÉTROPOLE (Pl. q; E, 5), Via Sassetti 3, with lift and restaurant, R. 2½ 4, B. 1¼, déj. 2½, D. 4, pens. 7-10, omn. 1 fr.; *HÔTEL DU NORD, Piazza S. Trinità (Pl. D, 5), in the former Palazzo Bartolini-Salimbeni (p. 479); HÔTEL D'EUROPE (Pl. s; D, 5), also in the Piazza S. Trinità, R., L., & A. 3-5½, B. 1½, déj. 3, D. 4½ fr., well spoken of; *CAVOUR (Pl. t; F, 5), Via Proconsolo 5, with lift, steam heat, electric light, and restaurant, R. 2-3½ fr., L. 60, A. 60 c., B. 1¼, déj. 3, D. 4½, omn. 1, pens. 10-12 fr. — VENEZIA E PICCOLO TORINO, Via Condotta 12 (Pl. F, 5), R. 1½-6, D. incl. wine 4, pens. 6-9, omn. ¾ fr.; GINEVRA E PORTA ROSSA (Pl. u; D, 5), Via Porta Rossa, with restaurant; SPAGNA, well spoken of, R. 3 fr., A. 70 c., déj. incl. wine 2½, D. incl. wine 4, pens. from 8, omn. 1½ fr.; PATRIA, with trattoria, R., L., & A. 2, déj. 1½, D. 3, pens. 7, omn. ¾ fr.; STELLA D'ITALIA E SAN MARCO, unpretending hôtel garni, these three in the Via Calzajoli (Pl. E, 5).

Near S. Maria Novella and the Railway Station: ROMA (Pl. w; D, 4), Piazza S. Maria Novella 8, with lift, R. from 2½, L. ¾, A. ¾, B. 1½, déj. 3, D. 4½, pens. 10-10½, omn. 1 fr.; *MINERVA (Pl. v; D, 3) Piazza S. Maria Novella 16, with lift, R. 2½-5, L. ¾, A. ¾, B. 1½, déj. 3, D. 4½, pens. 10-12, omn. 1 fr.; CITTÀ DI MILANO, Via Cerretani 12 (Pl. E, 4), R. 2½-5, L. ¾, A. ¾, B. 1½, déj. 3. D. 4½, pens. 8-12, omn. 1 fr. — ALB. BONCIANI (Pl. x; E, 3), Via Panzani 23, with an elegant restaurant, tariff posted in the bedrooms, R. 2-3 fr., L. 30, B. 80 c., déj. 2½, D. 4 (wine included), pens. from 8, omn. 1 fr.; REBECCHINO-BONCIANI, Via della Stazione 2 (Pl. D 3), R. 2-3 fr., L. 30 c., A. ½, déj. with wine 2½, D. with wine 3 fr., well spoken of; VILLE DE PARIS, Via della Stazione 6, well spoken of; these four unpretending Italian houses.

Pensions (generally good). *On the right bank of the Arno:* BELLINI, Lungarno Amerigo Vespucci 22 and Via degli Strozzi 4, pens. 8-12 fr.; CHAPMAN, Via Pandolfini 21 (frequented by Americans); MISS CONSTANTIN, Via Solferino 10, pens. 7-10 fr. (English); PICCIOLI, Via Tornabuoni 1, pens. 8-10 fr.; MME. JENNY GIACHINO (English), Piazza d'Azeglio 12 bis, pens. from 6 fr.; MISS WHITE, Piazza Cavalleggieri 2, adjoining the Lungarno delle Grazie, 6-10 fr.; JENNINGS-RICCIOLI, Corso dei Tintori 71 (Pl. F, G, 7); LUCCHESI, Lungarno Zecca Vecchia 16, pens. 8 fr.; VILLA TROLLOPE (*Mac Numee*), Piazza dell' Indipendenza, well situated, with lift, frequented by Americans, pens. from 8 fr.; MAD. ROCHAT, Via dei Fossi 16, second floor, 5-8 fr.; MAD. ASSELIN, Via S. Reparata 64; CHAMPENDAL, Via Nazionale 12, pens. 6-7 fr.; GIRARD, Via Montebello 5, pens. 7-8 fr.; GIACOMO MORINI, Via S. Antonino 12, pens. 6-7 fr.; MOGGI, Piazza dell' Indipendenza 5; SIMI, Lungarno delle Grazie 8; PENDINI, Via Strozzi 2bis, cor. of the Piazza Vitt. Emanuele, with elevator, pens. 6-9 fr.; FRÄULEIN SELB, Via della Colonna 11, pens. 6-7 fr.; LE ROLLAND, Via Magenta 19, English, pens. 7-10 fr.; VIGNOLO, Via Cherubini 6, pens. 6-7 fr.; NARDINI, Piazza del Duomo 7, at the corner of the Borgo S. Lorenzo, 6-7 fr. (R. without board 2, L. ½ fr., B. 80 c., D. with wine 3 fr.); BERCHIELLI, Lungarno Acciajoli 12 and Borgo SS. Apostoli 17, pens. 6-10 fr.; BALESTRI, Piazza d'Arno 5 (Pl. E, 6),

5-7 fr.; Della Casa, Via dei Banchi 4, near the main railway-station, 6 fr., wine extra; Borgagni, Viale Principe Amedeo 18, 6-7 fr.; Cammarano-Rochat, Via Curtatone 3, pens. 6-8 fr.; Eden, Via Montebello 17, German; Cianferoni, Via Nazionale 20; Tandelli, Corso de Tintori; Azzolini, Piazza degli Antinori 2; Veltroni-Sanarelli, Via Ventisette Aprile 2, pens. 5-7 fr.; Frattigiani, Viale Carlo Alberto 5; Hippert, Piazza S. Maria Novella 1; Corradossi, Via Sangallo 113, pens. 5-6 fr. — *On the left bank of the Arno:* Clark-Molini-Barbensi, Lungarno Guicciardini 17, pens. 8-12 fr.; Pens. Benoit, Lungarno Serristori 13, pens. 6-7 fr.; Miss Godkin, Lungarno Guicciardini 1; Mad. Kirch, Lungarno Serristori 11; Giannini, Lungarno Serristori 21, pens. 5-7 fr.; Giotti, Piazza Soderini 1, pens. 8 fr.; Mad. Laurent, Via del Presto 11 and Via Maggio 28, pens. 5-6 fr.; Bonciani (Rebecchino), Viale Galileo 22 (p. 470); Cicognani, Lungarno della Borsa 6; Crocini (Francioli), Lungarno Giucciardini 11, pens. 6 fr.

Furnished Apartments (let even for a few days). *Casa Dominici*, Via S. Niccolò 1, second floor; *Pettini*, Borgognissanti 10; *Braschi*, Via Garibaldi 10; *Conti*, Via Montebello 17 and 23; *Brandi*, Via Solferino 11; *Prof. Thurnheer*, Piazza della Signoria 5. Lodgings to let are generally indicated by a placard, and may also be found by application to a house-agent. The charges depend, of course, on the situation. Two furnished rooms cost on an average 50-60 fr. per month, in summer 40-50 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 250-500 fr. per month. The *Lungarno*, the new quarters near the *Cascine*, *Piazza S. Maria Novella*, *Via Cavour*, *Piazza dell' Indipendenza*, etc., may be mentioned as healthy and pleasant situations. The *Piazza Pitti* is, perhaps, the most desirable quarter on the left bank of the Arno. In winter it is most important to secure rooms with a southern aspect, which is essential to health and comfort in Italy, where brilliant sunshine so often contrasts with bitterly cold winds. The Lungarno is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is then preferred (comp. p. 243 and p. xx).

Restaurants (comp. p. xx). **Doney & Neveux*, Via Tornabuoni 16, first floor, déj. 4, D. (about 6 p.m.) 5-7 fr., wine extra; **Capitani*, Via Tornabuoni 11, first floor, déj. incl. wine 3½, D. 5 fr.; *Restaurant Français*, in the Hôtel Cavour, see p. 409; *Gambrinus Halle*, see below. — Trattorie in the Italian style (those in the centre of the city are disagreeably crowded on Frid. afternoons): **Melini* (see p. 411), *Etruria*, *La Toscana*, *Patria* (see p. 409), all in the Via Calzajoli; *Centrale*, Via Condotta 12, see p. 409; *Ginevra e Porta Rossa*, see p. 409; *Birreria Viennese*, see below; *Cinque Lampade*, Via Ricasoli 18; **Bonciani*, Via Panzani 23 (p. 409); *Bonciani (Rebecchino)*, Viale Galileo 22 (p. 496; in summer only); *Giotto*, Piazza del Duomo 13, moderate; **Giglio*, Piazza S. Firenze 5, unpretending; **S. Marco*, Via Cavour; *L'Adriatica*, Piazza S. Maria Novella; *Tazza d'Oro*, Via degli Speziali; *Mondo*, Via Martelli, unpretending.

Beer. The *Birrerie* are also restaurants: **Gambrinus Hall*, Piazza Vitt. Emanuele (Pl. E, 4, 5), with large concert-room (Munich beer); *Birreria Viennese* (formerly *Gilli & Letta*), Piazza della Signoria 3; *Savonarola*, Piazza Cavour (see below). — Wine, beer, German sausages, etc., also obtained at *Marugg's*, Via Porta Rossa 11.

Cafés (comp. p. xxii), less inviting than in many other Italian towns, a few only with seats in the open air: *Gloria Italiana* (formerly *Antico Bottegone*), Piazza del Duomo, cor. of the Via Martelli (concert in the evening); *Caffè Centrale*, Piazza Vitt. Emanuele; *Gran Caffè delle Colonne*, Via Tornabuoni 12; *Savonarola*, Piazza Cavour, with garden and evening concerts (p. 414). Plainer: *Elvetico*, Piazza del Duomo 14; *Giappone*, next door to the Birreria Viennese, cheap and unpretending. — Visitors to the cafés are frequently importuned by hawkers of photographs, etc., who often sell their wares at one-half or even one-third of the price at first demanded, and by the well-known '*Fioraje*', or flower-girls.

Confectioners (*Pasticcerie*). **Doney & Neveux*, Via Tornabuoni 16 (recommended to ladies); **Giacosa*, Via Tornabuoni 11 (good coffee, 70 c.);

Andrea Gilli, Via degli Speziali 6, cor. of the Piazza Vitt. Emanuele; *L. Gilli*, Via Calzajoli, two establishments, to the left as we approach from the Duomo, the nearer for cakes, etc., the other for ices (35 c.); *Gilli & Cloetta*, Via Cerretani. — English baker: *Balboni & Mueller*, Via della Vigna Nuova 5.

Wines (comp. p. xxii). *Melini*, Via Calzajoli 13 (p. 410); *Fiaschetteria Aglietti*, Piazza Vitt. Emanuele; *Marugg*, Via Porta Rossa 11 (p. 410); *Pirro Brioschi*, Via delle Belle Donne 11; *Paoli*, Via Tavolini (p. 441); *Antico Fattore*, Via Lambertesca; the last three also provide plain meals.

Havanna Cigars at *Gallettí's*, Via Calzajoli 1.

Cabs are stationed in most of the piazzas. The following is the tariff within the Cinta Daziaria or line of municipal imposts. The night-fares are exigible from one hour after sunset till sunrise.

	Day	*Night*
Per Drive (including drive from the station to the town)	1. —	1. 30
By Time: 1st 1/2 hr.	1. 20	1. 50
„ 2nd 1/2 hr.	— 80	1. —
„ each additional 1/2 hr.	— 75	1. —

Outside the town, for the first 1/2 hr. 2 fr., for each 1/2 hr. additional 1 fr. — Each large article of luggage 50 c.

Tramways are shown on our Plan. Details may be found in the '*Orario dei Tramways fiorentini*' (10 c., obtainable at the office in the Piazza della Signoria), in the *Orario Ferroviario e dei Tramvia della Toscana* (15 c.; sold by the newsvendors), and on the tickets themselves.

I. From the Piazza de' Giudici (Pl. E, 6), electric tramway round the town by the *Viale di Circonvallazione* to the *Piazza degli Zuavi* (Lungarno Amerigo Vespucci and Cascine), every 10 min.; fare 10-20 c.

II. From the Piazza del Duomo (Pl. F, 4); electric tramways.

a. To *S. Domenico di Fiesole* (30 c.) and *Fiesole* (50 c.), by the Barriera delle Cure, every 20 min. in summer (14 times daily in winter).

b. To the *Ponte alle Mosse* near S. Donato, and to the *Piazzale del Re* (p. 500) in the *Cascine*, every 1/2 hr.; 10-20 c.

c. To *Bagno a Ripoli*, by the *Ponte alle Grazie*, *Barriera S. Niccolò*, and *Bandino*, every 1/4 hr.; 10-20 c.

d. To *Rifredi*, *Castello*, and *Sesto*, every 1/4 hr.; 15-35 c.

e. To *Rovezzano*, viâ the *Piazza Beccaria* and *Barriera Aretina*, every 10 min.; 10-20 c.

f. To *Ponte a Mensola* (p. 501), as the preceding line to the Barriera Aretina, and thence to Ponte a Mensola every 1/2 hr.; also 6 times daily to *Settignano* (10-40 c.).

g. To *Gelsomino* (p. 498) steam-tramway ('Linea del Viale dei Colli') by the *Piazza Beccaria*, the *Ponte in Ferro* (Pl. H, 8), the *Piazzale Michelangiolo* (p. 496), and the *Torre al Gallo* (below the view-point of that name, p. 498), every 1/2 hr. in summer, 5 times daily in winter (15-55 c. or 10-40 c.). At Gelsomino (below Poggio Imperiale, p. 498) this line connects with No. V.

III. From the Piazza della Stazione (Pl. D, 4); electric tramways.

a. To *Brozzi* (55 or 40 c.), *S. Donnino* (same fares), and *Poggio a Cajano* (90 or 75 c.), 7 times daily.

b. To *Campi* and *Prato* (p. 406), 7 times daily (70 or 50 c. to Campi, 1 fr. 10 c. or 80 c. to Prato).

IV. From the Piazza di Cestello (Pl. C, 4), steam-tramway through the *Porta S. Frediano* to *Legnaja*, *Badia a Settimo*, *Lastra*, *Signa*, and *Porto di Mezzo*, 7-9 times daily, 75 or 55 c.

V. From the Porta Romana (Pl. A, 7), steam-tramway ('Tramvia del Chianti') to *Gelsomino* (p. 411), *Due Strade*, *Galluzzo*, *Certosa* (p. 499), *Le Rose*, and *Tavarnuzze*, 13 times daily (to the Certosa 40 or 25 c.). Some of the cars go on to *S. Casciano* and *Greve*.

Omnibuses from the Piazza della Signoria to the *Porta Romana* (Pl. A, 7; also reached by a line from the Piazza del Duomo), the *Porta S. Frediano* (Pl. B, 4), the *Porta al Prato* (Pl. B, C, 1), the *Piazza dell' Indipendenza* (Pl. F, 2), along the Via San Gallo to the *Ponte Rosso* (Pl. 1, 1), along the Via Cavour to the *Barriera delle Cure* (comp. Pl. 1, 1), to the *Piazza d'Azeglio* (Pl. I, 5), the *Piazza Beccaria* (*Porta alla Croce*; Pl. I, 6), and the *Barriera S. Niccolò* (Pl. H, 8). Fare 10 c., on Sundays and holidays 15 c.

Facchini Pubblici, or *Commissionnaires*, 20 c. per errand, if taking more than 1/4 hr. 40 c., per hr. 70 c.

Consulates. British Consul General, *Major Percy Chapman*, Via Tornabuoni 14; vice-consul, *Mr. Placci*. American Consul, *Mr. Edw. C. Cramer*, Via Tornabuoni 10; vice-consul, *Mr. Spiri'o Bernardy*. — International Lawyer, *Mr. Thomas Childs*, *M. A.*, Counsellor at Law and Advocate, Via Ginori 14.

Post Office (Pl. E, 5, 6) in the Uffizi, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at Via de' Vecchietti 6, Via de' Fossi 2, Piazza di Porta Romana 1, the Via del Proconsolo, and Piazza Cavour 5).

Telegraph Office in the Palazzo Nonfinito, Via del Proconsolo 12 (Pl. F, 5); also at the above-mentioned branch post-offices.

Physicians (hour of consultation generally 2-3): *Dr. Coldstream*, Lungarno Amerigo Vespucci 24; *Dr. Lewis Jones* (American), Via Palestro 1; *Dr. Henderson*, Piazza Strozzi 2; *Dr. Stuart Tidey*, Via Panzani 10; *Dr. Kirch* (American), Via Montebello 5; *Dr. Winslow W. Skinner* (American), Piazza degli Antinori 2; *Dr. Kurz*, Via delle Porte Nuove 12; *Dr. Levier*, Via S. Frediano 16; *Dr. Grazzi*, Borgo de' Greci 8 (speaks English and French); *Dr. Bottari*, see below; *Dr. Celoni*, Piazza dell' Indipendenza 9; *Dr. Olivetti* (for children), Via dei Fossi 10 (Janssen's); *Dr. Bianchi*, Via Ghibellina 7. — Dentists: *Dr. Heims* (American), Borgognissanti 5; *Dr. Elliott* (American), Via Tornabuoni 10; *Schaffner* (Amer.), Via dei Cerretani 8; *Dunn*, Via Tornabuoni; *Piguet*, Piazza S. Maria Novella 12. — Hospital (*Maison de Santé*) in the *Villa Betania*, outside the Porta Romana, corner of the Viale del Poggio Imperiale and the Via Torricelli, for the sick of all creeds and nationalities; 7-12 fr. per day, poor patients gratis (physician *Dr. Bottari*, Via de Bardi 31, to whom application for admission should be sent). — Private Hospitals at *Dr. Kurz's* (see above) and *Dr. Vanzetti's*, Piazza S. Trinità 6.

Chemists. English: *Roberts & Co.*, Via Tornabuoni 17; *F. Münstermann*, Piazza Vitt. Emanuele 5 and Borgognissanti 15 (late *Groves*); *Anglo-American Supply Stores*, Via Cavour 39 and Via Strozzi. German: *Janssen & Schmidt*, Via dei Fossi 10 (mineral water depot; homœopathic dispensary); *International Pharmacy*, Piazza Vitt. Emanuele 5. — *Nurses* may be engaged through the chemists or by application to the *Hollond Institute of Trained Nurses*, Piazza d'Arno 5, to the *English Nursing Sisters*, Via Ferruccio, or to the *Marienheim* (German), Via de' Mori (Pl. A, 6), near the Porta Romana. — *Teresa Orlandini*, Via dei Geppi 3, visits ladies at their own residences for hair dressing, shampooing, etc.

Baths. **Azzeroni*, Corso Vitt. Emanuele 17; *Baroncelli*, Via SS. Apostoli No. 16 (1 fr.); *Signorini*, Via della Mattonaia 24 (Pl. I, 5); *Franceschi*, Via Vigna Nuova 19, and Via di Parione 28; *Santa Maria Nuova*, Via Bonifazio Lupi (80 c.; good).

Booksellers. *B. Seeber*, Via Tornabuoni 20; *Flor & Findel*, Lungarno Acciajoli 24; *Bocca*, Via Cerretani; *George A. Cole*, Via Tornabuoni 17; *Bemporad e Figlio*, Via del Proconsolo 7; *Olschki*, Lungarno Acciajoli 4 (old books). — Music and pianos may be hired of *Brizzi & Nicolai*, Via Cerretani; *G. Ceccherini & Co.*, Piazza Antinori. — **Reading Rooms.** **Vieusseux*, Via dei Vecchietti, near the Piazza Vitt. Emanuele (Pl. E, 4), open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter

14 fr.; *Circolo Filologico*, Palazzo Ferroni, Via Tornabuoni 2 (subscription for a month 4 fr.). — **Circulating Libraries.** **Vieusseux*, see p. 412 (1 fr. per week); *Vanni*, Via Tornabuoni 12, Italian and French books; *Circolo Artistico*, Via de' Pucci, art periodicals, etc. — **Newspapers.** *La Nazione*, *Fieramosca* (5 c.), *The Italian Gazette* (weekly; 30 c.), etc.

Antiquities. *Bardini*, Piazza de' Mozzi (Pl. E, 7); *Emilio Laschi*, *Arturo Laschi*, *Pacini* (Etruscan articles), *Olivotti*, Via dei Fossi 10, 15, 25, and 31; *Hautmann*, Via della Scala 18.

Works of Art. Pictures: *Pisani*, Piazza Manin 3; *Hautmann*, see above. — Sculptures: *Frilli*, Via de' Fossi 4; *Lapini*, Via de' Fossi and Piazza Manin; *Romanelli*, Lungarno Acciajoli 22.

Photographs. *Alinari*, Via Nazionale 8, and Via Tornabuoni 20; *Brogi*, Via Tornabuoni 1 (at these photographs of paintings and sculptures); *Pini*, Lungarno Acciajoli 9 (photographs of places, sculpture, and paintings), and others. — Photographers: *Montabone*, Via de' Banchi 3; *Schemboche*, Borgognissanti 38; *Brogi*, Lungarno delle Grazie 15; *Alvino*, Via Nazionale 1.

Shops. Majolica: *Ginori*, Via Rondinelli 7 and Via de' Banchi 1-3 (comp. p. 501); *G. Cantogalli*, Via Senese 21, just outside the Porta Romana (artistic reproductions of antiques; the factory may also be visited); *Kornhas*, Via Brunetto Latini 3 (factory); depot of *Signa's* factory (p. 381), Via de' Vecchietti 5. — Wood Carvings (figures, ornamental works, furniture): *Stabilimento Barbetti*, near the former Panorama in the Via del Prato (Pl. C, 2; large exhibition, adm. free, closed on Sun.); *Prof. L. Frulini*, Piazza S. Caterina 8. — Mosaics: *Scappini*, Via Tornabuoni 1; *Pratesi*, Lungarno Acciajoli 18; *Sandrini*, Via de' Fossi; *Bosi*, Piazza S. Trinità 1, and others. — Silver Ornaments: *Marchesini*, Via Tornabuoni 9; *Accarisi*, Piazza S. Trinità 1, and Lungarno Corsini 2; *Masetti-Fedi*, Via degli Strozzi. — Gilt Frames: *Rizzi*, Via dei Panzani 3; *Picchianti*, Via Porta Rossa 5. — Book-Covers and other Articles in Vellum: *Giannini*, Piazza Pitti 19. — Inlaid Furniture: *Casa Pia*, near S. Croce. — Straw Hats: *Nannucci*, *Taddei*, Via Porta Rossa. — Silk Goods: *Fusi*, Via Vaccherecia 5. — Ladies' Outfitters: *Emilia Bossi*, *Ferrand*, Via Rondinelli; *Rigneault*, Via del Melarancio 6; *Ballini*, Via de' Giraldi 11. — Tailors: *Rose*, Via degli Strozzi, fashionable; *G. Mills* (of London), Via Bonifazio Lupi 1; *Gardiol*, Via Panzoni 14; *Panzieri*, Via Cerretani 10. — Watchmaker: *Verità*, Via Calzajoli 12. — Opticians: *Paggi*, Via Martelli 7; *Sbisa*, Piazza della Signoria 4; *Piancastelli*, Via Strozzi 1. — The establishment *Alle Città d'Italia* (Fratelli Bocconi), Via degli Speziali, adjoining the Piazza Vitt. Emanuele, is a branch of the large 'general provider' mentioned at p. 108.

Flower Market. In winter on Thurs. 8-2 beneath the Loggie of the Mercato Nuovo (p. 440); in summer, usually in the arcades of the Uffizi Palace. — Principal market in the Mercato Centrale di S. Lorenzo (p. 475).

Artists (American and English). Painters: *Spencer Stanhope*, Via Lungo il Mugnone 3a; *M. M. Berthoud*, Lungo Mugnone 11; *Isaac E. Craigh*, Via Serragli 106; *H. Mason*, Piazza Donatello 5; *Eug. Meeks*, Via Alfieri; *Henry R. Newman*, Piazza dei Rossi 1; *Steph. H. Parker*, Via Melarancio 2; *Fr. W. Loring*, Via Ventisette Aprile 18. — Sculptors: *Miss Freeborne*, Viale Filippo Strozzi 26; *A. E. Harnisch*, Via del Prato 39; *Prof. L. G. Mead*, Via Officine 4 bis; *L. Powers*, Via Poggio Imperiale; *Preston Powers*, Via Farinata degli Uberti 1; *W. G. Turner*, Via Officine 4 bis; *J. L. Thompson*, Viale in Curva 11. — *Exhibition* of copies from the Old Masters and modern paintings in the Galleria Pisani, Piazza Manin 3.

Goods Agents. *Humbert*, Via Tornabuoni 20; *Anglo-American Supply Stores*, Via Cavour 41 (also storage of luggage, etc.); *Küntzel*, Via Orivolo 43 bis; *Meyer & Gloor*, Piazza S. Maria Novella 26.

Tourist Bureaux. *Cook & Son*, Via Tornabuoni 10; *Gaze & Sons*, at Humbert's, see above.

Guides *(Valets de Place)*, licensed by the Municipio and recognizable by their badges: per ½ hr. 1 fr., 1 hr. 2 fr., each ½ hr. addit. 50 c. (for any number of persons).

Literary Office (*Miss Newmann*), Pal. Vieusseux, Via Vecchietti (translations, type-writing, etc.).

Bankers. *French & Co.*, Via Tornabuoni 14; *Haskard & Co.*, Piazza Antinori; *Cook & Sons*, Via Tornabuoni 10; *Whitby, Moquay & Co.*, Via Tornabuoni 5; *Kuster & Co.*, Via Tornabuoni 12; *Fratelli Bernet*, Via Strozzi 2 D; *Steinhäuslin & Co.*, Via del Proconsolo 10; *Meyer & Co.*, Via Martelli 4; *Banca Commerciale Italiana*, Via Bufalini 35. — **Money Changers.** *Fiorovanti*, *Pestellini*, both in the Via Cerretani.

Teachers of music and Italian may be enquired for at the chemists', or at the booksellers'. — *Istituto Bettino Ricasoli*, an Anglo-Italian school for boys (headmaster, Mr. G. B. Begg), Via Santa Reparata 111.

English Churches. *Holy Trinity* (Pl. H, 2), Via La Marmora, behind S. Marco; services at 8.30, 11, 4.40 (litany), and 5 (Rev. M. Knollys). — *St. Mark's Anglo-Catholic Church*, Via Maggio 18; services at 8.30, 11, and 5 (Rev. H. Tanner). — *American Episcopal Church (St. James)*, Piazza del Carmine 11; services at 8. 30, 11, 3.15 (litany), and 3.30 (Rev. H. A. Venables). — *Presbyterian Service*, Lungarno Guicciardini 11; at 11 and 3 (Rev. J. R. MacDougall). — *Waldensian Service* (p. 40; Italian), on Sundays at 11 a.m. in the Palazzo Salviati, Via dei Serragli 51. — *Church of St. Joseph* (for English speaking Catholics), Via S. Caterina. — *New Jerusalem Church* (English service), Piazza Beccaria.

Clubs. *Florence Club* (English), Via Borgognissanti 5; *Circolo dell' Unione*, Via Tornabuoni 7; *Italian Alpine Club*, Via Tornabuoni 4 (p. 480).

Theatres (comp. Introd., p. xxiii). *Teatro della Pergola* (Pl. G, 5), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, representations during a few months only in the year; *Pagliano* (Pl. F, G, 6), Via Ghibellina 81, operas and ballet; *Niccolini* (Pl. F, 4), Via Ricasoli 8, Italian and French opera and comedy; *Politeama* (Pl. B, 2), Corso Vitt. Emanuele, ballet; *Arena Nazionale*, Via Nazionale (Pl. E, 3), operettas, comedies, and equestrian performances. — *Savonarola* (p. 410), Piazza Cavour; *Alhambra*, Viale Carlo Alberto and Piazza Beccaria, these two variety theatres.

Popular Festivals. *Saturday before Easter.* 'Lo Scoppio del Carro', a chariot laden with fireworks, is driven to the front of the cathedral, and its contents ignited at noon by a dove ('La Colombina'), which descends from the high-altar along a string. The course of the 'dove', which is made to return to the altar, is watched with great interest by the thousands of country people assembled in the piazza, as its regularity or irregularity is supposed to presage a good or a bad harvest respectively. The car is then dragged by four gigantic oxen (from the dairy-farm in the Cascine) to the Via del Proconsolo, and the remaining fireworks are let off at the Canto de' Pazzi. — On the eve of the *Feast of Epiphany* (*Befana;* Jan. 6th) the 'Street Arabs' perambulate the streets with horns, torches, and shouting, and the feast itself is celebrated by a universal exchange of presents. — On *Ascension Day* (*'Giorno dei Grilli'*) the people go out to the Cascine before daybreak, breakfast on the grass, and amuse themselves till evening. — In the old quarters the inhabitants of each street celebrate the day of their patron-saint with music and fireworks. — The celebrations at the other ecclesiastical festivals are now confined to the interior of the churches. — During the *Carnival* several 'Veglioni' or masked balls are held. — At the *Festa dello Statuto*, on the first Sunday in June, there are a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — On June 29th the neighbouring villas are illuminated.

Diary. *Churches* generally open the whole day, except from 12.30 to 2 or 3 p.m.; that of SS. Annunziata (p. 463) is open all day. — Collections belonging to government are closed on public holidays, which include June 24th, the festival of S. Giovanni Patrono, and June 29th, the festival of SS. Peter and Paul, besides those mentioned on p. xxiii. They are open, however, during the Carnival, on Palm Sunday, and at Whitsuntide. Artists, etc., may obtain *Free Tickets* at the 'Direzione', on the second floor of the Uffizi (applications to be countersigned by the applicant's consul).

**Accadēmia delle Belle Arti* (p. 466), see *Galleria Antica e Moderna.*

S. Apollonia (Last Supper by Andrea del Castagno, etc.), daily, 10-4, 25 c., Sun. free: p. 471.

**Archaeological Museum* with the *Galleria degli Arazzi*, daily, 10-4, adm. 1 fr., Sun. gratis (see p. 449).

Bargello, see *Museo Nazionale.*

Biblioteca Laurenziana, daily, exc. Sun. and holidays, 10-4 (p. 473).

Bibl. Marucelliana, daily, exc. Sun. and holidays, 9-3 and 6-9 (p. 471).

Bibl. Nazionale, daily, exc. Sun. and festivals, 10-4 (p. 439).

Bibl. Riccardiana, daily, exc. Sun., 9-1 (p. 472).

**Boboli Garden* (p. 493), open to the public on Sun. & Thurs. afternoons; at other times only to those provided with a 'permesso' from the 'Amministrazione' of the Pal. Pitti (see p. 485).

Cenacolo di Fuligno, daily, 10-4; adm. 25 c., Sun. free (p. 476).

Chiostro dello Scalzo (Andrea del Sarto's frescoes), daily, 10-4; adm. 25 c.; Sun. free (p. 470).

**Galleria Antica e Moderna*, daily, 10-4; 1 fr., Sun. free (p. 466).

Gal. degli Arazzi, see Archæological Museum.

Gal. Buonarroti, daily, exc. Sun. and festivals, 10-4; 50 c., Mon. and Thurs. free (p. 462).

Gal. Corsini, Tues., Thurs., and Sat., 10-3 (p. 481).

***Gal. Pitti* (p. 485), daily 10-4, Sun. gratis, on other days, adm. 1 fr. including the Uffizi. Sticks or umbrellas left at the entrance to the Pitti Palace are conveyed to the exit of the Uffizi Gallery (or vice versâ) for a fee of 25 c., for which a receipt is given.

***Gal. degli Uffizi* (p. 425), 10-4, Sun. gratis, on other days, adm. 1 fr. including the Pitti Gallery. Sticks and umbrellas, see above.

**S. Lorenzo*, new sacristy and chapel of the princes, daily, 10-4, adm. 50 c. (Sun. free), p. 472.

S. Maria Maddalena de' Pazzi (Perugino's frescoes), daily 10-4, adm. 25 c., Sun. free (p. 449).

Museo Indiano, Wed. and Sat., 9-3, free (p. 466).

Museo dei Lavori in Pietre Dure, daily, 10-4, 50 c.; free on Sun. (p. 470).

**Museo di S. Marco*, daily, 10-4, 1 fr.; on Sun. gratis (p. 465).

**Museo di S. Maria del Fiore*, daily, 10-4 (Nov. 1st-April 30th, 10-3); 50 c.; free on Sun. (p. 447).

**Museo Nazionale*, daily 10-4, 1 fr.; on Sun. gratis (p. 454).

Museo di Storia Naturale, Tues., Thurs., and Sat., 10-3 (p. 494).

Ognissanti (Last Supper by Dom. Ghirlandajo), daily, 10-4, 25 c., Sun. free (p. 482).

Opera del Duomo, see *Museo di S. Maria del Fiore.*

Ospedale S. Maria Nuova (pictures), daily, except Sun. and festivals, 10-3, 50 c. (p. 448).

Palazzo Pitti (royal apartments and silver room), Tues., Thurs., & Sat., 10-4, free; tickets at the 'Amministrazione' in the third court of the palace, to the left of the central entrance; gratuity ½-1 fr. (p. 485).

Palazzo Riccardi, daily, 10-4, on Sun. & holidays, 10-2; gratuity 50 c. (p. 471).

Palazzo Vecchio, daily, except Sun. and festivals, 10-3 (in summer, 10-4); see p. 422.

S. Salvi (Last Supper by Andrea del Sarto), daily 10-4, 25 c., Sun. free (p. 505).

Scalzo, see *Chiostro dello Scalzo.*

No charge is made for keeping sticks, umbrellas, etc. On gratuities, see p. xv.

Chief Attractions (5 days). 1st Day. Morning: *Piazza della Signoria*, with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 422-424); *Galleria degli Uffizi* (p. 425). Afternoon: *Torre al Gallo*, *Viale dei Colli*, and *San Miniato* (pp. 496-498). — 2nd Day. Morning: *Or San Michele* (p. 441); *Piazza del Duomo*, with the *Baptistery* and the *Cathedral* (pp. 442-444); *Museo di San Maria del Fiore* (p. 447). Afternoon: *Fiesole* (p. 503). — 3rd Day. Morning: *S. Croce* (p. 458); *Museo Nazionale* (p. 454). Afternoon:

Via Tornabuoni, with the *Pal. Strozzi* (p. 480); *S. Maria Novella* (p. 476); the *Cascine* (p. 500). - 4th Day. Morning: *S. Lorenzo* (p. 472), with the *New Sacristy* (p. 474); *Pal. Riccardi* (p. 471); *S. Marco* and the monastery (p. 464). Afternoon: *Academy* (p. 466); *SS. Annunziata* (p. 463). — 5th Day. Morning: *S. Spirito* (p. 483); *Pal. Pitti* (p. 485). Afternoon: the *Carmine* (p. 484); *Boboli Garden* (p. 493). — In summer an excursion should be made to *Vallombrosa* (p. 506).

For farther details than this Handbook affords, visitors may be referred to the *Misses Horner's* 'Walks in Florence', *W. D. Howells'* 'Tuscan Cities' (including 'A Florentine Mosaic'), *Hare's* 'Florence', *Ruskin's* 'Mornings in Florence', and *Mrs. Oliphant's* 'Makers of Florence'. See also 'The First Two Centuries of the History of Florence', by *Prof. Pasquale Villari*, 'Romola', by *George Eliot*, 'Literary Landmarks of Florence', by *Laurence Hutton* (1897), 'Tuscan Artists', by *Hope Rea* (London, 1898), 'The Florentine Painters of the Renaissance', by *Bernhard Berenson*, and 'Echoes of Old Florence', by *Leader Scott* (1894; 4 fr.).

Florence, formerly the capital of the Grand-Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the head-quarters of the VI. Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Fiesole smiling at us with its fair towers, to the blue ridge of the Lucca Mountains standing out against the golden background of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the calyx containing the fairest flowers of the human mind; — and this is but the richest gem in the diadem with which the Italian people have adorned the earth.' *(Leo).*

Florence (180 ft.), Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46′ N. latitude, and 11°21′ E. longitude, on both banks of the *Arno*, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest visible peak of which (*Monte Morello*, 3180 ft.) rises to the N. On the S. the heights rise more immediately from

the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. The winter is disproportionately cold, the mean temperature of January being about 40° Fahr.; July (mean 78°; maximum in 1897, 103°) and August are very hot, and colds are most dangerous at this season. — A new water system is in contemplation.

In 1864, when Florence supplanted Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus, as was shown, for instance, in the rapid extension of its precincts, but it is well known that financial ruin was the price paid for the short-lived honour. As early as the 15th cent. Florence contained 90,000 inhab., in 1881 it had 168,915, and in 1898 about 200,000. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent in their manners and their dress.

History. According to recent discoveries, there seems to have been a settlement on the present site of Florence at a very early date (in the so-called 'Villanova period'). This did not attain any great importance until about B.C. 187, when the Roman *Via Cassia* was prolonged to Arezzo, Florentia, and Bologna. In B.C. 90 Florentia and Fæsulæ (Fiesole) received the Latin municipal franchise, and a decade later, under Sulla, they became military colonies. The Roman Florence possessed a Capitol, a Temple of the Triad (Jupiter, Juno, and Minerva), Thermæ for men and women, and an Amphitheatre.

Only the scantiest records of its history during the early middle ages are to be found; but it is tolerably certain that until the beginning of the 12th cent. Florence remained the unimportant seat of an obscure family of margraves. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing commerce had already transformed it into the most important community in central Italy. The government of the town was carried on by the nobles (*Grandi*) through four (afterwards six) consuls, assisted by a council of 100 *Buonuomini*. From 1207 onwards the judicial functions were entrusted to the *Podestà*, a member of some foreign community elected for a period of six months, afterwards increased to a year. The Florentines maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles, however, lived in bitter feuds with each other, and after 1215 were divided between the two hostile camps of the *Guelphs* and the *Ghibellines*, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the *Buondelmonti*, were on the side of the Guelphs, in opposition to whom the *Uberti* for a brief period held the supremacy under Emperor Frederick II. As in consequence of these conflicts the sway of the nobility proved detrimental to the interests of the city, the people in 1250 organised a kind of national guard of their own, commanded by a 'Capitano del Popolo'. About the same time (1252) was first coined the golden *Florin*, which soon became a general standard of value, and marks

the leading position taken by Florence in the commerce of Europe. The seven greater Arts, or guilds, among which the Wool-weavers, Cloth-dealers, Silk-workers, and Money-changers were the most important, soon made their right to a share in the government unequivocal, and in 1282 the chief executive power was entrusted to their *Priori*, or presidents. The nobles were held in check by strict regulations, the execution of which was committed to the *Gonfaloniere della Giustizia*, who after 1300 became the president of the *Signoria* (or Priori). The party-struggles now again burst forth, under the new names of the *Whites* and the *Blacks;* the Guelphs (Neri) were eventually victorious, and many of the Bianchi, among whom was the poet Dante Alighieri, were banished. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. *Walter of Brienne, Duke of Athens*, the last of these governors, abolished the constitution by force in 1342, but in the following year he was expelled by the people. The *Ciompi*, or lower classes, were now bent upon securing a share in the government of the city, and a turbulent and lawless period ensued, during which the power of the wealthy commercial family of the **Medici**, who espoused the popular side, gradually developed itself (see the Genealogy on p. 419).

The founder of the Medici dynasty was *Giovanni de' Medici* (d. 1429). His son Cosimo was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy and the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriae* by the Florentines. He was succeeded by his son *Pietro* in 1464, and in 1469 by his grandson Lorenzo, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philologists. The conspiracy of the *Pazzi* (1478), to which Lorenzo's brother *Giuliano* fell a victim, did not avail to undermine the power of this ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances, and to secure his position at home by lavish expenditure and a magnificent style of living, which, however, was partly maintained by the public treasury. He died at Careggi on April 8th, 1492, at the age of 43 years, an absolute prince in all but the name.

After the death of Lorenzo, the Florentine love of liberty, largely excited by the voice of the Dominican friar *Girolamo Savonarola*, rebelled against the magnificent rule of the Medici. *Piero*, the feeble son of Lorenzo, resigned the frontier-fortresses into the hands of Charles VIII. of France, on his campaign against Naples, and, on the king's departure, he was expelled, with his brothers *Giovanni* and *Giuliano*. Savonarola's career was terminated in 1498 by his death at the stake, but his influence endured. The republic maintained its freedom under the Gonfaloniere *Pietro Soderini* till 1512, but in that year the party of the Medici regained the upper hand and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were followed by *Lorenzo*, son of Pietro II. and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the Giuliano who was murdered in 1478 (elected pope in 1523), and *Alessandro*, a natural son of the last-named Lorenzo. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter to Alessandro, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and the brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary sovereign of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (1537-64), who entirely

suppressed all political liberty in the city, but to some extent revived the fame of the Medici by his liberal patronage of art of every kind. (He was the founder of the Accademia delle Belle Arti.) Modern history, see p. 377.

Art and Science. The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. Florence, too, was the chief cradle of the school of the *Humanists* (15th cent.), who aimed at a universal and harmonious development of the personal character, and whose contemplative life was far exalted above every-day realities. This was the home of *Salutato*, *Leonardo Bruni*, and *Marsuppini*, the 'Pagan', whose firmly moulded characters recall the personages of antiquity; it was here that the sources of classic literature were re-discovered by *Niccolò de' Niccoli*, *Traversari*, and other enthusiastic collectors of books; it was here that the Platonic Academy developed the study of the antique into a species of religious worship, and most of the humanists, including *Ficino*, *Poggio*, *Landini*, and *Pico della Mirandola*, who resided here for longer or shorter periods, received encouragement and distinction at Florence. Even after the decline of 'humanism' Florence continued to surpass the rest of Italy in intellectual culture, as the names of *Macchiavelli*, *Varchi*, *Guicciardini*, and *Galileo* testify.

In the development of the Fine Arts Florence has played so important a part, that her art-history is in many respects nearly coincident with that of the whole of Italy. We therefore refer the reader to our prefatory article on the subject, and shall now merely direct his attention to those points which more specially concern Florence. In the 13th cent., when frequent changes of the constitution and constantly recurring dissensions of factions began to take place, and when private citizens for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedral, which was begun by

Genealogy of the Medici.

Giovanni d'Averardo, 1360-1429.
m. *Piccarda Bueri.*

(1.) *Cosimo*, Pater Patriæ, 1389-1464. m. *Contessina de' Bardi*, d. 1473.

(2.) *Lorenzo*, 1395-1440. m. *Ginevra Cavalcanti*; progenitors of the later grand-ducal line.

(1.) *Piero*, 1416-69. m. *Lucrezia Tornabuoni*, d. 1482.

(2.) *Giovanni*, d. 1463.

(3.) *Carlo* (natural son), d. 1492.

(1.) *Lorenzo il Magnifico*, 1449-92. m. *Clarice Orsini*, d. 1488.

(2.) *Giuliano*, 1453-78, whose son *Giulio* (1478-1534) became pope as Clement VII. in 1523.

(3.) *Bianca.*
(4.) *Nannina.*
(5.) *Maria.*

(1.) *Piero*, 1471-1503. m. *Alfonsina Orsini*, d. 1520.

(2.) *Giovanni* (1475-1521), who became pope as Leo X. in 1513.

(3.) *Giuliano*, 1479-1516, Duc de Nemours. m. *Filiberta of Savoy.*

(4.) *Lucrezia.*
(5.) *Luisa.*
(6.) *Maddalena*
(7.) *Contessina.*

(1.) *Lorenzo*, 1492-1519, Duke of Urbino. m. *Madeleine de la Tour d'Auvergne*, d. 1519.

(2.) *Clarice.*

Ippolito (natural son), d. 1535 as Cardinal.

(1.) *Caterina*, Queen of France, d. 1589.

(2.) *Alessandro* (natural son), first Duke of Florence, d. 1537.

Arnolfo di Cambio (1240-1300), and in the form of their Palaz Vecchio, the restless aspect of their political life is distinctly reflected. The labours of *Cimabue* (1240?-1302?), and particularly those of *Giotto* (1276-1337) at length entitled Florence to be regarded as the headquarters of the Italian painting of the 14th cent., while the journeys undertaken by Giotto from Padua to Naples were the means of rendering his style predominant throughout the peninsula. Among Giotto's most distinguished pupils we may mention *Taddeo* and *Agnolo Gaddi*, *Andrea di Cione (Orgagna*, or *Orcagna)*, who was also noted as an architect and sculptor, *Spinello Aretino*, and *Giottino*. This school flourished for nearly a century. The year 1401 may be accepted as the dawn of the RENAISSANCE in Florence, for from that year dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 412). In architecture, however, the new spirit did not find expression until three decades later. While *Brunelleschi* (1379-1446) had adhered to the national traditions in his palatial architecture (Palazzo Pitti), he derived numerous suggestions for his churches from a study of the antique, particularly in the execution of details. His successors were *Leo Battista Alberti* (1405-72), *Michelozzo* (1391-1472), *Benedetto da Majano*, and *Cronaca*. Stimulated by the example of the humanists, the artists of this period aimed at versatility, and were not content to confine their labours to one sphere of art; so that we frequently hear of architects who were at the same time sculptors, and sculptors and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were *Lorenzo Ghiberti* (1378-1455), *Luca della Robbia* (1399-1482), who has given his name to the glazed reliefs in terracotta, and above all *Donatello* (1386-1466), the greatest master of the century, who exercised a profound influence on the development of Italian sculpture, and is justly regarded as the precursor of Michael Angelo. The energetic life and strong individuality of his figures are such, that their deficiency in gracefulness is well nigh forgotten. After Donatello's death, *Andrea Verrocchio* (1435-88), noted also as a painter (see below), became the centre of a large artistic circle. Beside these celebrated sculptors there were many of inferior reputation, who were fully occupied both here and at Rome in the execution of tombstones.

The pioneers of painting in the Renaissance period were *Paolo Uccello* (1397-1475) and above all *Masaccio* (1401-28), whose immediate successors were *Filippo Lippi*, the monk (1412-69), his son *Filippino Lippi* (1457-1504), and *Alessandro Botticelli* (1447-1510). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with beauty, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. The most famous representative of the school was *Domenico Ghirlandajo* (1449-94), whose chief rivals were *Cosimo Rosselli* (1439-1507), *Antonio* and *Piero Pollajuolo* (1443-96?), and *Andrea Verrocchio* (1435-88; see above). In fervency of religious sentiment *Fra Angelico da Fiesole* (1387-1455), by whom *Benozzo Gozzoli* was afterwards influenced (p. 384), stands pre-eminent, as the Robbia stand among sculptors. The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael*, the princes of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. Leonardo and Michael Angelo may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that Raphael supplemented his art education, and shook off the trammels of the Umbrian school. About 1506 the art history of Florence attained its most glorious period. Leonardo, Michael Angelo, and Raphael were then engaged here together, and with them were associated *Lorenzo di Credi* (1459-1537), a master closely allied to Leonardo, *Fra Bartolommeo* (1475-1517), an intimate friend of Raphael, and the talented colourist *Andrea del Sarto* (1487-1531), while the last two were rivalled by *Albertinelli*, *Franciabigio*, and *Pontormo*. *Ridolfo Ghirlandajo* follows the steps of Leonardo and Raphael, at least in his portraits; and his works are often mistaken for theirs. The union of the greatest masters at Rome, effected by Julius II. and Leo X., at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to

check farther development. After the middle of the 16th cent. Florence produced no architecture worthy of note; and the provinces of painting and sculpture, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitators of Michael Angelo, the most eminent of whom were *Giorgio Vasari*, the well-known biographer of artists (1511-74), *Angelo Bronzino*, and *Alessandro Allori*. Among sculptors may be mentioned *Benvenuto Cellini* (1500-1572), also eminent as a goldsmith, and *Giovanni da Bologna* (1524-1608), properly *Jean Boullonge*, of Douai, in French Flanders. In the 17th cent. the principal Florentine artists were *Luigi Cardi*, surnamed *Cigoli*, *Cristofano Allori* (1577-1621), *Francesco Furini* (1604-46), and the insipidly sweet *Carlo Dolci* (1616-86).

Florence is situated on both banks of the *Arno*, but by far the greater part of the city lies on the right bank. On the latter, to the N. of the Ponte Vecchio, and not far from the river, was situated the Roman town of Florentia, which however was extended at an early period in the middle ages to the opposite bank of the Arno. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient Gates, however, nearly all altered or added to in 1529, have been spared. The following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by Ghirlandajo; *Porta S. Gallo* (Pl. H, I, 1), erected in 1330, also adorned with frescoes by Ghirlandajo; *Porta Romana* (Pl. A, 7), erected in 1328 by Jacopo Orcagna; *Porta S. Frediano* (Pl. B, 4), erected in 1332 by Andrea Pisano (?); and *Porta S. Miniato* (Pl. F, 8). The New Quarters of the town are at the W. end, on the right bank of the Arno, extending as far as the Cascine (p. 500), and containing the best hotels and the residences of most of the visitors, and also to the N. and E. of the Porta S. Gallo. The broad *Viale* encircles the town on the right bank under various names and occupies the site of the old fortifications. Since 1888 the narrow and dirty streets in the *Centro*, the quarter bounded by the Via Tornabuoni, Via Cerretani, Via Calzajoli, and Via Porta Rossa, have been gradually giving way to wider and more regular thoroughfares. The *Ghetto*, or old Jewish quarter, is in this part of the city.

Bridges. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 495), or *Rubaconte*, constructed in 1237, modernized and widened in 1874; it was the scene of the union effected between the Guelphs and Ghibellines in 1283. The *Ponte Vecchio* (Pl. D, E, 6; p. 484), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches. The *Ponte S. Trinità* (Pl. D, 5; p. 482), was originally erected in 1252, and rebuilt in 1567-70 by Bartolommeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4), originally built in 1218-20, destroyed together with the Ponte Vecchio by an inundation in 1333, and restored in 1337, was partly rebuilt in 1559 by Ammanati and restored and widened in 1867.

Besides these, two *Iron Bridges* were constructed in 1836-37, one a suspension-bridge near the Cascine, and the other a massive girder-bridge at the opposite end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by broad and handsome quays, called the Lungarno, of which the different parts are the *Lungarno Corsini*, *Lungarno Amerigo Vespucci* (formerly *Nuovo*), *Lungarno Soderini*, etc. The most frequented squares are the *Piazza Vittorio Emanuele* (Pl. E, 4, 5), in the Centro, the *Piazza della Signoria* (Pl. E, 5), and the *Piazza del Duomo* (Pl. E, F. 4). The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5; p. 480), the *Via Calzajoli* (Pl. E, 5), the *Via Cerretani* (Pl. E, 4), the *Via Strozzi* (Pl. E, 4), and the *Via Por Santa Maria* (Pl. E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs *(lastrico)*. Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and S. Croce, and one end of the ancient amphitheatre is recognisable in the Piazza Peruzzi (Pl. F, 6).

a. Piazza della Signoria and its Neighbourhood. Galleria degli Uffizi.

The *Piazza della Signoria (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, is still an important centre of business and pleasure. Here also stood the stake at which Savonarola and two other Dominican monks were burned on May 23rd, 1498.

The *Palazzo Vecchio (Pl. E, 5, 6), a castle-like building with huge projecting battlements, was mainly built in 1298-1314 by *Arnolfo di Cambio* and completed (back buildings) by *Vasari*, *Buontalenti*, and others in 1548-93. The interior was partly reconstructed in 1495. Down to 1532 it was, under the name of *Palazzo dei Priori*, the seat of the *Signoria*, the government of the republic, subsequently (1540-50) the residence of Cosimo I. (comp. pp. 471, 485), and is now used as a town-hall. The slender tower, 308 ft. in height, commands the neighbouring streets; the upper part dates from the 15th century. The inscription placed over the door in 1529 ('Jesus Christus Rex Florentini populi s. p. decreto electus') was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1504 down to 1873 the famous statue of David by *Michael Angelo*, which is now in the Academy (p. 467), stood here. On the right is a group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to excel the great master in this work (p. lv). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain-posts.

The outer COURT was renewed by *Michelozzo* in the Renaissance style in 1432. The elaborate decorations of the columns, the grotesques on the ceiling, and the faded views of Austrian towns were added by *Marco da Faenza* in 1565, in honour of the marriage of the Grand-Duke Francesco to Johanna of Austria. In the centre, above a large basin of porphyry (1555), is a *Boy with a fish as a fountain-figure, by *Verrocchio*, originally made for a villa of Lorenzo de' Medici. At the back are Samson and a Philistine (a caricature of Michael Angelo) by *Rossi*. The armorial bearings above the colonnade include those of Florence (lily), the People (cross), the Parte Guelfa (eagle), and the Medici (balls), and the combined colours (red and white) of Florence and Fiesole.

Interior (guide, unnecessary, 2 fr.). Entering by the door on the left, we ascend the stairs to the FIRST FLOOR and enter the GREAT HALL (*Sala dei Cinquecento*), constructed by *Cronaca* in 1495 for the Great Council, created on the expulsion of the Medici. It was occupied as quarters for the Spanish troops in 1512, and reconstructed by *Vasari* in 1567 et seq. In 1569 Cosimo I. here assumed the dignity of grand-duke, and in 1860-69 the hall was used for the sittings of the Italian Parliament. In 1503 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. Leonardo executed a cartoon of the Battle of Anghiari (defeat of the Milanese in 1440), and Michael Angelo designed his 'Bathing Soldiers' (Florentines surprised by the Pisans before the battle of Cascina, in 1364). Both cartoons have perished (Michael Angelo's torn up by Baccio Bandinelli in 1512), as well as the small portion from Da Vinci's transferred in fresco to the walls (Battle for the Standard). The hall is now adorned with frescoes by *Vasari* and others representing scenes from the wars against Pisa and Siena, with tapestry, and with six groups of the labours of Hercules by *Rossi*. By the end-wall (S.) is a colossal marble *Statue of Savonarola*, by Passaglia, 1881. Opposite are portrait-statues of the Medici by *Baccio Bandinelli*. — The adjoining QUARTIERE LEONE X., now partly occupied by the Ufficio del Sindaco, is seldom accessible. The *Sala di Leone X.* is adorned with scenes from the life of that pope; in the *Salotto di Clemente VII.* is a view of besieged Florence; the *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean, of his mother Caterina Sforza, of his wife Maria Salviati, and of Cosimo I., as a boy; in the *Camera di Cosimo I.*, that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo il Magnifico*. The figures are all by *Vasari;* the grotesque designs by *Poccetti*.

Returning from the Great Hall to the stairway and traversing a corridor which passes a fine marble doorway (15th cent.), we enter the SALA DEI DUGENTO (custodian in the Uffizio del Sindaco, fee 50 c.), now the meeting place of the Consiglio Municipale. The fine coffered ceiling, from the designs of *Benedetto da Majano*, dates from 1574; the tapestry, after *Bronzino* and other masters, represents the story of Joseph. — We next ascend to the SECOND FLOOR, containing the QUARTIERE DI ELEONORA DI TOLEDO (adm., see p. 415). We first enter the SALA DE' GIGLI OR DELL' OROLOGIO, with its fine coffered ceiling and its *Frescoes by *Domenico Ghirlandajo*, representing St. Zenobius and heroes of Roman history, in a fine architectural framework. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1865 (comp. p. 458). — A very handsome door adorned with intarsia work (portraits of Dante and Petrarch) by *Giuliano da Majano* and enclosed in a fine marble framework by *Benedetto da Majano* now leads into the SALA D'UDIENZA, which has a coffered ceiling by *Marco del Tasso* and frescoes by *Salviati* (story of Camillus). Then the CAPPELLA DE' PRIORI DI S. BERNARDO, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. The next room contains some unimportant pieces of sculpture, and the next a Holy Family by *Sandro Botticelli* (early work) and other paintings. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Poccetti*, and return through the GUARDAROBA, with 52 large maps drawn by *Ignazio Danti* (ca. 1563), to the Sala de' Gigli.

At the N. corner of the edifice is a lion in bronze, the escutcheon of the town, a modern copy of the original by *Donatello*, known as *Il Marzocco*, and now preserved in the Museo Nazionale (p. 455). To the left is the *Great Fountain*, with Neptune and Tritons by *Bartolommeo Ammanati* and four sea-goddesses of the *School of Giov. da Bologna*, finished in 1575. Adjoining it is the **Equestrian Statue of Grand-Duke Cosimo I.*, in bronze, by *Giovanni da Bologna*, 1594. — Opposite the statue is the *Palazzo Uguccioni*, an edifice in the florid Renaissance style by *Mariotto di Zanobi Folfi* (ca. 1550), with a rustica lower story and coupled pilasters between the windows.

On the W. side of the piazza rises the *Palazzo Fenzi*, built by Landi (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza rises the —

***Loggia dei Lanzi** (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Florence, designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by *Andrea di Cione (Orcagna)*, but was not erected till 1376. *Benci di Cione* and *Simone di Francesco Talenti* are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity, Temperance, and Fortitude, from designs by *Agnolo Gaddi*, 1383) exhibit an incipient leaning to Renaissance forms. The present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the Steps are two lions; that on the right is antique, the other by *Flaminio Vacca*. — Under the arches, to the right, is the *Rape of the Sabines, a group in marble executed by *Giovanni da Bologna* in 1583, with a life-like relief on the base; on the left, *Perseus with the head of the Medusa, in bronze, by *Benvenuto Cellini* (1553), who also executed the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the Rape of Polyxena, a large group in marble by *Fedi*, erected in 1866. To the left of the latter, *Judith and Holofernes in bronze, by *Donatello* (ca. 1440), with the inscription 'Salutis Publicæ Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici (1495) but replaced there by Michael Angelo's David in 1504. In the centre, *Menelaus with the body of Patroclus (or Ajax and Achilles), an antique but freely restored copy of the so-called Pasquino at Rome, and brought thence in 1570. To the right of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a *Mourning Woman ('Germania devicta'; the so-called Thusnelda; 3rd on the left), in which the expression of grief in the barbaric but noble countenance is admirably depicted.

At the corner of the Pal. Vecchio, next the Arno, lies the large **Palazzo degli Uffizi** (Pl. E, 6), erected in 1560-74 by *Vasari*, for the municipal government. It now contains the celebrated *Picture Gallery* (p. 425), the *National Library* (p. 439), the *Central Archives of Tuscany* (p. 440), and the *Post Office*. Beneath is the hand-

some *Portico degli Uffizi*, the niches of which were adorned with **Marble Statues* of celebrated Tuscans in 1842-56. The names of the persons represented and of the respective sculptors are engraved on the bases (comp. p. 428). On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to S. Miniato.

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase of 126 steps (lift, 50 c.) to the **Galleria degli Uffizi (admission and conveyance of sticks and umbrellas to the Pitti Palace, see p. 415). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the greatest in the world, both in extent and value. Those who have time for a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the *Tribuna, the gem of the whole gallery. Permission to copy and tickets of free admission may be obtained on application, supported by the applicant's consul (comp. p. 415). Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. A systematic re-arrangement is contemplated. (Catalogues at the entrance, 3 fr.)

The pictures in the *Tribuna* (p. 429) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predelle and the angels at the sides of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 17; p. 436) are more interesting than the principal picture itself. Among the other Florentine works of the 15th cent. we may first mention *Fra Filippo Lippi's* Madonna (1307; p. 432), and four works of *Sandro Botticelli:* a round picture of the Madonna (1267 bis; p. 432), the Adoration of the Magi (1286; p. 436), so much extolled by Vasari, and, as specimens of other subjects, his Venus (39; p. 436), and his Calumny after Apelles (1182; p. 431). *Filippino Lippi's* Madonna and saints (1268; p. 432) attracts attention by its size and clear colouring, and his Adoration of the Magi (1257; p. 432), with its numerous figures, is interesting on account of the portraits it contains. The best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1295; p. 432), and the Madonna with saints (1297; p. 436), are remarkable for the excellence of the composition and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 477, 480, 482). The mythological works of *Piero di Cosimo* (21, 28, 38, 1312) betray a taste for fantastic subjects, from which Leonardo himself was not entirely free. *Pietro Perugino*, Raphael's

teacher, is here well represented only by his brilliant portraits (1217, p. 431). The portrait of *Raphael* by himself (288; p. 427) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the Tribuna. A very important work, though unfinished, is *Fra Bartolommeo's* Madonna enthroned (1265; p. 432), with its masterly grouping. Another very effective picture, notwithstanding its unfinished condition, is *Leonardo's* rich composition of the Adoration of the Magi (1252; p. 432). The Visitation of Mary (1259; p. 432), by *Albertinelli*, and *Sodoma's* St. Sebastian (1279; p. 432) also rank among the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Mantegna's* Madonna among the rocks (1025; p. 433), and among the numerous Venetian pictures *Giovanni Bellini's* Madonna by the lake (631; p. 435), *Titian's* Flora (626; p. 435), two works by *Giorgione* (621, 630; p. 436), and a number of portraits.

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm owing to their depth of colouring, and their unsophisticated realism. Among the works of the Early Flemish School, a small Madonna by *Memling* (703; p. 434) is specially attractive. Among the principal German masters, *Dürer*, whose works were highly prized in Italy and much used by Italian painters even before his death, is represented by an Adoration of the Magi (in the Tribuna), a portrait of his father (766; p. 433), two heads of Apostles (768, 777; p. 433), and an unattractive Madonna (851; p. 433). *Holbein's* portrait of Richard Southwell, dating from 1537 (No. 765), is an admirable work. The Netherlands Schools of the 17th cent. are also represented by several excellent works. Among those by *Rubens* are a small sketch of the Graces (842; p. 434), the portrait of his first wife (197; p. 430), his own portrait (228; p. 427), and two pictures of scenes from the life of Henry IV. (140, 147; p. 438). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 427). The Dutch genre-painters have also enriched the gallery with several important and well-preserved works, such as *Ger. Dou's* Cake-woman (926), and the Schoolmaster (786), *Fr. Mieris'* large family-portrait (981), and the Quack (854), *G. Metsu's* Lute-player (918), and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters (p. 427) those by the Netherlands masters also occupy a high rank.

First Landing of the staircase. To the right, Bust of Hercules with an oak-wreath.

Second Landing. To the right, two good portrait-heads. — To the left are the —

Four Rooms of the Painters, with portraits of masters by themselves. We first enter Room IV and begin with the entrance-wall.

Room IV. Modern Masters: *585. *Watts;* 588. *Millais;* 715. *Orchardson;* 600. *Leighton;* 721. *Bouguereau;* 531. *Ingres;* 589. *Puvis de Chavannes;* 718. *Fantin-Latour;* 594. *Bonnat.* — 573. *Canova;* 708. *Boldini;* 596. *Gordigiani.* — 720. *Bisschop;* 605. *Kroyer;* *615. *Zorn;* 582. *Von Gebhardt;* 722. *Alma Tadema;* 717. *Benczur;* 518. *Overbeck.*

Room III: 293. *Salvator Rosa.* — 524. *Batoni;* 262. *Dolci.* — 535. *Liotard;* *540. *Reynolds;* *442. *Zoffany;* 471. *Angelica Kauffmann;* 555. *Raphael Mengs.* — On an easel: 549. *Mme. Le Brun.*

Room II: 473. *Largillière;* 216, 217 (?). *Velazquez;* 474. *Rigaud;* 478. *Bourguignon.* — 456. *A. van der Werff;* 451, 452. *Rembrandt;* 462. *Sir Anthony More* (1558). — 436. *Georg Pencz,* Portrait of a young man; 224. *Lucas Cranach* (1550); 316, 237. *Master of the Death of the Virgin* (not *Matsys*), Portraits (inside No. 237 is a beautiful female portrait of 1520, which the custodian shows on request); 232. *Hans Holbein the Younger;* 439. *Albrecht Dürer,* copy of the original (1498) in Madrid; *223. *Van Dyck;* 223. *Rubens;* 238. *Jac. Jordaens;* 433. *Elsheimer;* 453. *B. van der Helst.* — On an easel: *228. *Rubens.*

Room I: 368. *Ant. Carracci;* 386. *Parmigianino;* 403. *Guido Reni;* 374. *Ann. Carracci.* — 269. *Al. Allori;* 263. *Cris. Allori;* 385. *Paolo Veronese;* 378. *Tintoretto.* In the middle of the wall: Statue of *Cardinal Leopold de' Medici,* founder of this collection. — 384, 384bis. *Titian;* 354. *School of Giov. Bellini,* Portrait of an unknown man (signature forged); 280. *Andrea del Sarto* (fresco); 306. *Bandinelli;* 292. *Leonardo da Vinci* (not by himself); *288. *Raphael* (retouched); 289. *Giulio Romano;* 286. *Filippino Lippi* (fresco); 291. *Vasari;* 282. *Sodoma* (not his own portrait?).

Topmost Landing. Modern bronze statues of Mars and Silenus (the latter a copy of an antique original); portrait-heads (to the left, Demosthenes); to the right of the Mars, head of Dionysos (set on an armoured bust that does not belong to it).

First Vestibule *(Primo Vestibolo).* Four pieces of tapestry and twelve busts of members of the Medici family.

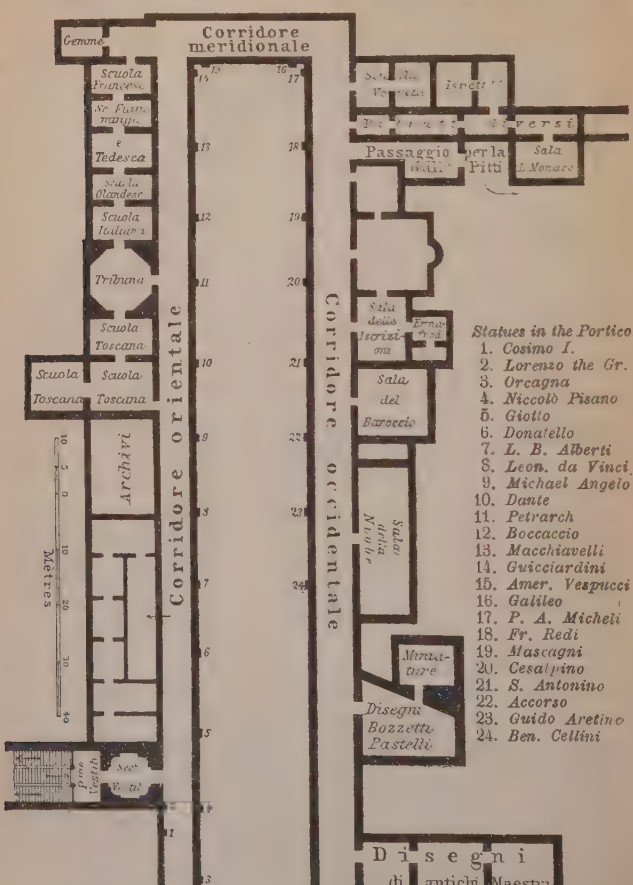
Second Vestibule *(Secondo Vestibolo).* Ancient Sculptures: to the left, 23. Statue of Augustus; portrait-busts of the Roman imperial period; pillar with trophies in relief bearing a head of Jupiter; 20. Statue of Apollo. To the right, 21. Statue of Hadrian; portrait-busts; pillar with the head of the deity of a town; 22. Statue of Trajan. In the middle, two Molossian Dogs, a Horse, and a *Wild Boar.

E. Corridor *(Corridore Orientale),* 178 yds. in length, adorned with *Grotesque Paintings by *Bernardino Poccetti* (1581). We turn to the right from the entrance.

Ancient Sculptures in Marble. In the middle, 38. Hercules slaying Nessus (almost entirely modern); in the left corner, admirable Roman portrait-head; by the window, 43. Julius Cæsar (?); opposite, 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry); to the right, 37. So-called Pompey; *48. Marcus Agrippa; 52. Athlete, copy of the Doryphoros of Polycletus; 49. Julia, daughter of Augustus(?); *59. Athlete (wrongly restored); to the right, 66. Satyr; to the left, 75. Athlete, a replica of the Doryphoros of Polycletus; to the right, 74. Pomona (head and extremities restored); 76. Julia (?), daughter of Titus; to the left, *82. Ariadne; to the right, 84. Persephone (restored as Urania); to the left, 80. Vitellius (modern); 85. Vespasian; 93. Hercules (after Lysippus); 106. Mercury; to the right, 103. Vestal Virgin; to the left, 121. Apollo (head from some other figure).

Pictures: 8. *School of Giotto,* Christ on the Mt. of Olives; 15. *P. Lorenzetti* of Siena, Madonna and angels (14th cent.); 23. *Simone Martini* and *Lippo*

Memmi (of Siena), Annunciation with lateral pictures (25. S. Julia, 24. S. Ansano), 1333; 27. *School of Giotto*, Pietà; 28. *Agnolo Gaddi*, Annunciation, with Nativity, Adoration of the Magi, and Presentationin the Temple



as predelle; *Lorenzo Monaco*, 39. Adoration of the Magi, 41. Madonna and saints; 52. *Paolo Uccello*, Cavalry-battle (1430); *A. Baldovinetti*, 56. Annunciation, 60. Madonna and saints; 63. *Cosimo Rosselli*, Coronation of the Virgin; 69-73. *Piero Pollajuolo*, Hope, Justice, Temperance, Faith, Charity; 74.

Luca Signorelli, Madonna and Child, in the background nude shepherds; 81. *Piero di Cosimo*, Conception of the Virgin and 6 saints. [The drawings exhibited in frames on the window-wall here and in the W. Corridor form a continuation of the collections in the three Rooms of the Drawings, p. 439.]

[The E. corridor is adjoined on the left by seven New Rooms not shown on the plan at p. 428 and not yet opened to the public when the Handbook went to press. They are destined to contain works of the Tuscan School, including the collection now at the *Ospedale Santa Maria Nuova* (p. 448).]

South Connecting Passage *(Corridore Meridionale)*, with similar decorations and contents.

Antiques: in the middle, 36. Seated figure of a Roman lady; to the left, 128. Nymph hunting; 3 Youth; 138. Thorn-extractor (head restored); to the right, 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigeneia (inscriptions modern); 141. Pedestal, with reliefs of Amoretti bearing the weapons of Mars; 143. Youthful Minerva; 145. Venus stooping in the bath; to the left, 146. Nymph unloosing her sandal; 2. Statue of Mars, in black basalt; in the middle, 35. Figure similar to No. 36, but with modern head.

West Corridor *(Corridore Occidentale)*, of the same length as that on the E. Some of the masterpieces of the collection are often brought to this corridor for copying, and placed on easels along the window-wall.

The paintings on the wall opposite the windows are generally of little importance. Among the antique sculptures are: to the left, 156. Statue of Marsyas, in red marble, said to have been restored by Donatello; to the right, 155. Marsyas, in white marble; 162. Nereid on a sea-horse; to the left, 170. Hygieia; 168. Caracalla; to the right, 169. Discobolus, after Myron, wrongly restored; to the left, 187. Juno; 195. Leda; 204. Æsculapius; 209. God of healing, from a group; to the right, 208 Bacchus and a satyr (all by *Michael Angelo*, except the antique torso of the god); to the left, 224. Apollo; 236. Ceres in mourning raiment; in front, altar of the Lares of Augustus (Rome). At the end of the corridor, 385. Altered copy of the Laocoon, by *Baccio Bandinelli*. Adjacent, to the left, *259. Head of Zeus; to the right, 260. Head of a Triton.

Returning hence, and passing through the second door to the left of the entrance, we next reach the octagonal —

**Tribuna, containing a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti;* the decorations are by *Bernardino Poccetti*. In the centre are placed five celebrated marble sculptures: **Satyr* playing on the cymbal and pressing the *scabellum* or *krupezion* with his foot; the admirable head, the arms, and part of the feet were restored by *Michael Angelo* (?). **Group of the Wrestlers;* the heads, which resemble those of the Children of Niobe, do not belong to the figures, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. **Medici Venus*, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. The **Grinder*, a Scythian whetting his knife to flay Marsyas, found at Rome in the 16th century. The **Apollino*, or young Apollo (freely restored).

Paintings: beside the entrance, to the left: 1110. *Orazio Alfani* (an imitator of Raphael), Holy Family.

**1129. *Raphael*, Madonna and Child with the goldfinch ('cardellino'), painted in Florence about 1507, pieced together again after a fire in 1548.

The 'Madonna del Cardellino', the 'Madonna al Verde' at Vienna, and 'La belle Jardinière' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the Madonna, in which Mary and her Son alone appear, the child John the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the Madonna, form a broad base for the composition, which tapers upwards easily and naturally to the head of the Virgin. This arrangement first found expression within the realms of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer.*

1127. *Raphael*, The young St. John, not by his own hand; 1125. *Franciabigio*, Madonna del Pozzo, so called from the well in the background; *1123. *Sebastiano del Piombo*, attributed to *Raphael*, Portrait, once erroneously called the Fornarina (comp. p. 486), dated 1512; 1124. *Franc. Francia*, Portrait of Giovanni Evangelista Scappi (much retouched). Over the door: 1140. *Rubens*, Hercules at the parting of the ways (studio-piece); *1120. *Raphael* (? Florentine), Female portrait, retouched; 1115. *Van Dyck*, Jean de Montfort.

*1117. *Titian*, Venus of Urbino (probably the Duchess Eleonora), painted for Francesco della Rovere, Duke of Urbino, about 1537.

'Not after the model of a Phryne, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did Titian conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

1119. *Baroccio*, Duke Francis Maria II. of Urbino.

**1131. *Raphael*, Pope Julius II., probably the original (about 1512); a better preserved replica in the Pitti Palace (p. 490).

*1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aërial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century. — *Thausing's 'Dürer'.*

1122. *Perugino*, Madonna, with John the Baptist and St. Sebastian (1493); *197. *Rubens*, Isabella Brandt, his first wife; 1114. *Guercino*, Sibyl of Samos; 1107. *Daniele da Volterra*, Massacre of the Innocents; above, 1108. *Titian*, Venus and Cupid; *1109. *Domenichino*, Portrait of Cardinal Agucchia; 1104. *Spagnoletto*, St. Jerome; above

the door, 1137. *Guercino*, Endymion. — *1116. *Titian*, Portrait of Beccadelli, papal nuncio in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic in priests'. — *C. & C.*

**1139. *Michael Angelo*, Holy Family, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the Infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy little John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer.*

Above, *L. Cranach*, 1142. Adam, 1138. Eve; *1118. *Correggio*, Rest on the Flight into Egypt, an early work of the master's Ferrara period; 1135. *Bern. Luini*, The daughter of Herodias with the head of John the Baptist; *1134. *Correggio*, Madonna worshipping the Child, graceful in pose and action; over the door, 1133. *Ann. Carracci*, Nymph and satyr.

The door to the left (when approached from the corridor) leads from the Tribuna to the three rooms of the —

*Tuscan School. I. Saloon. To the right, 1175. *Santi di Tito*, Portrait; 3435. *Style of Andrea del Sarto*, Portrait; 1240. *Franc. Morandini*, The Graces; 1179. *Sandro Botticelli*, St. Augustine; 1157. *Florentine School* (not *Leon. da Vinci*), Head of a youth; 1155. *Ang. Bronzino*, Portrait of a boy; 1180. *Crist. Allori*, Judith; 1161. *Fra Bartolommeo*, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille; 1153. *Ant. Pollajuolo*, Contests of Hercules with Antæus and the Lernæan hydra; 1159. Head of Medusa, erroneously attributed to *Leonardo da Vinci* (a forgery to replace a lost work of the master); *1217. *Pietro Perugino*, Portrait; 3450. *Piero della Francesca* (?), Portrait; 1167. *Masaccio* (?), Portrait (fresco); 1156, 1158, 1154. *S. Botticelli*, Judith, Death of Holofernes, Portrait of a medallist; 1176. *Andrea del Sarto*, Portrait of himself. — Opposite, *Lor. di Credi*, 34. Portrait, 1163. Portrait of his master Andrea Verrocchio; 30. *Piero Pollajuolo*, Portrait of Galeazzo Maria Sforza (p. 105); *1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles; *Fra Angelico*, 1178. Sposalizio, 1184. Death of the Virgin, 1162. Birth of John the Baptist; 1183. *Ang. Bronzino*, Portrait of Bianca Cappello (p. 482); 1172. *Cigoli*, St. Francis; 1198. *Pontormo*, Birth of John the Baptist. — 1146. *Andrea del Sarto* (?), Madonna and the child John; 1205. *Girol. Genga*, Martyrdom of St. Sebastian; 1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's influence); by the door, 1148. *Pontormo*, Leda.

II. Saloon. To the left, *1252. *Leonardo da Vinci*, Adoration of the Magi (begun about 1495 for the monks of S. Donato, but never finished); *1279. *Sodoma*, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian); — *1259. *Mariotto Albertinelli*, Visitation, with predella: Adoration of the Child, and Presentation in the Temple (1503); *Ridolfo del Ghirlandajo*, 1275. St. Zenobius, Bishop of Florence, resuscitating a dead child, and 1277. Transference of the remains of St. Zenobius to the cathedral; 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James (injured); — 1271. *Bronzino*, Christ in Hades; *1112. *A. del Sarto*, Madonna with SS. John the Evangelist and Francis (1517), a masterpiece of fusion and transparent gaiety of colour (C. & C.); *Pontormo*, 1267. Portrait of Cosimo the Elder ('pater patriæ'), after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; *1266. *Bronzino*, Sculptor; *1265. *Fra Bartolommeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517). — *Filippino Lippi*, 1268. Madonna with four saints (1485), 1257. Adoration of the Magi, with portrait of Pier Francesco de' Medici (as the astronomer on the left; 1496); 1280bis. *Cosimo Rosselli*, Madonna with SS. Peter and James; 1280. *Granacci*, Madonna presenting her girdle to St. Thomas, in corroboration of her Assumption. — In the middle, on an easel, *Lor. di Credi*, Venus; 3436. *Botticelli*, Adoration of the Magi, resembling the picture by Leon. da Vinci (executed in grisaille; coloured in the 17th cent.).

III. Saloon. To the right, *Lor. di Credi*, 1160. Annunciation, 1287. Holy Family; *1307. *Fra Filippo Lippi*, Madonna and Child with two angels; 1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of chiaroscuro'. — 1306. *Piero Pollajuolo*, Prudence; *Sandro Botticelli*, 1289. Madonna with angels, 1316. Annunciation (school-piece), *1267bis. Madonna with angels, the heads of great charm; 1299. *School of Botticelli*, Strength. — 1298. *Signorelli*, Predella, with the Annunciation, Nativity, and Adoration of the Magi.

*1300. *Piero della Francesca*, Portraits of Federigo da Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — *C. & C.*

1301. *Piero Pollajuolo*, SS. Eustace, James, and Vincent (1470); 1288. *Leonardo da Vinci* (more probably *Lor. di Credi?*), Annunciation; above, 1295. *Dom. Ghirlandajo*, Adoration of the Magi (1487); 1315. *Seb. Mainardi*, SS. James, Stephen, and Peter. On

an easel, *1290. *Fra Angelico*, Coronation of the Virgin. — We retrace our steps, pass through the Tribuna, and enter the —

Room of Various Italian Masters ('Maestri diversi Italiani'). On the left: 1057. *Fr. Albani*, Rape of Europa; 1165. *Cristof. Allori*, Christ as a child sleeping on the Cross; 1033. *Titian*, The Tribute Money, a small replica of the Dresden picture; *Lod. Mazzolino*, 1030 Nativity, 995. Massacre of the Innocents, 1032. Holy Child, with the Virgin and St. Anna; *1025. *Mantegna*, Madonna in a rocky landscape, the background of delicate execution; 1031. *Caravaggio*, Medusa; 1149. *Allori*, Mary Magdalen; 1021. *Paolo Veronese*, St. Agnes kneeling, with two angels (sketch). — 1064. *Canaletto (Ant. Canale)*, Palace of the Doges at Venice; *1002. *Correggio* (youthful work), Madonna and Child, with angels; 1006. *Parmigianino*, Holy Family; 3417. *Boltraffio*, Youth crowned with laurel, in a rocky landscape by night; 1044. *Fr. Albani*, Dancing genii; on the other side of the door, 1095. *Marco Palmezzano*, Crucifixion, with Mary, Martha, Mary Magdalen, and John.

*Dutch School. On the right, 922. Copy of *Rembrandt's* Holy Family (after the famous picture in the Louvre); 926. *Gerard Dou*, Pancake-seller. — 941. *F. van Mieris*, Girl asleep; 949, 957. *Netscher*, Sacrifice to Venus; between them, 953. *Rachel Ruysch*, Fruit, *958. *Gerard Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. — *977. *Jan Steen*, Family feast; 985. *Adriaen van der Werff*, Adoration of the Shepherds (1703); 854. *Frans van Mieris*, The charlatan. — 882. *Jacob van Ruysdael*, Landscape with cloudy sky; *972. *Metsu*, Lady and huntsman; 979. Attributed to *Rembrandt* (perhaps *H. Seghers?*), Thunderstorm; 981. *F. van Mieris*, Portrait of the painter and his family (1675), painted for Cosimo III.; 895. *South German School* (not *Lucas van Leyden*), Ferdinand I.; 899, 900, 911, 913. *Poelenburg*, Landscapes; *918. *Metsu*, Lute-player. In the middle, on an easel: *3449. *J. van Huysum*, Flowers.

Flemish and German Schools. I. Saloon. To the right, 812. *Rubens*, Venus and Adonis, the landscape by *J. Brueghel* (studio piece). On the next wall, *Studio of Lucas Cranach*, 845. Electors John and Frederick of Saxony, 847. Luther and Melanchthon, 838. Luther; 846. *G. David* (not *Suavio*), Descent from the Cross. On the exit-wall: 783. *Van Dyck* (?), Madonna; 851. *Dürer*, Madonna (1526); *766. *Dürer*, Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike); 769. *Memling*, Portrait.

Dürer, 768. The Apostle Philip, and 777 (farther on), St. James the Great.

'Both pictures were painted in water-colours upon linen in 1516. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Thausing's* '*Dürer*'.

*774. *Claude Lorrain*, Sea-shore, with a villa, copied in parts from the Villa Medici at Rome; 772. *Adam Elsheimer* (not *Poelenburg*), Landscape, with Hagar comforted by the angel; 778. *Memling*, St. Benedict. Entrance-wall: 842. *Rubens*, The Graces (sketch); 786. *G. Dou*, Schoolmaster; 784. *Sir A. More* (?), Portrait of Zwingli (?); 788. *Amberger*, Portrait of C. Gross; 795. *Roger van der Weyden* (?), Entombment; 793. *Elsheimer*, Landscape, with Mercury accompanying the daughters of Aglaia to the temple; *765. *Holbein the Younger*, Richard Southwell (1536), with a blended expression of stolidity and slyness; 801bis. *Flemish School*, Portrait.

In the II. Saloon, above, a series of good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach*, a pupil of Dürer. To the right of the entrance, 730. *Henri Bles (Civetta)*, Rocky landscape; opposite the windows, 744. *Nic. Frumenti* (the German *Meister Korn*), Triptych with the Raising of Lazarus (1461). — Exit wall, 758. *Elsheimer*, Landscape, with shepherd playing on the Pan's pipes; 761. *Jan Brueghel*, Landscape, forming the cover of a green drawing of the Crucifixion relieved with white by *A. Dürer* (1505), with a copy in colours by *J. Brueghel* (1604); 698. *Van der Goes* (?), Madonna; *703. *Memling*, Madonna and Child with angels, remarkable for its chastened arrangement, tasteful shape, jewel-like finish, and glow of tone *(C. & C.)*; 706. *Teniers the Younger*, St. Peter weeping; 708. *Gerard David*, Adoration of the Magi; opposite, 749. *Petrus Cristus*, Double portrait.

French School. To the right, 672. *Grimoux*, Youthful pilgrim; 684. *Rigaud*, Portrait of Bossuet; 674. *Largillière*, Jean Baptiste Rousseau; 679, 689, *Fabre*, Portraits of the poet Vittorio Alfieri and the Countess of Albany (1794), with two autographs by Alfieri on the back; 680. *Nic. Poussin*, Theseus at Trœzene; *N. Pillement*, 681. Harbour, 686. Storm. Exit-wall, 690bis. *Fabre*, Terreni, the painter; 696. *Grimoux*, Pilgrim; 695. *Phil. de Champaigne*, Portrait; 651, 652, 654. *Bourguignon*, Cavalry engagements. Opposite: *667. *Jehan Clouet*, Francis I. on horseback; 668. *Gaspard Poussin*, Landscape; 671. *Watteau* (more probably *Lancret*), Garden-scene. — Then to the left in the corridor is the —

Cabinet of the Gems (closed on Sun.), a saloon borne by four columns of oriental alabaster and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones (Florentine workmanship), once the property of the Medici.

The 1st, 3rd, 4th, and 6th cabinets each contain two small columns of Sienese agate and rock crystal. In the 1st cabinet: two reliefs in gold on a ground of jasper, ascribed to *Giov. da Bologna* (more probably by the goldsmith *Michele Mazzafirri*?); head of Tiberius in turquoise. — 2nd Cab.: fantastic vase with a Hercules in massive gold upon it, by *Mazzafirri*; small vase of emerald; bas-relief in gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*; vessel in lapis lazuli. — 3rd Cab.: below, to the right, Venus and Cupid, in porphyry, by *Pietro Maria Serbaldi* of Pescia. — 5th Cab.: crystal vase, with cover in enamelled gold, executed for Diana of Poitiers, with her ciphers and half-moons;

portrait of Grand-Duke Cosimo II., in Florentine mosaic (1619). — 6th Cab.: two reliefs in gold on a ground of jasper, like those in Cab. 1; vase of rock-crystal, ascribed to *Ben. Cellini;* goblet of onyx, with the name of Lor. de' Medici. — In the centre: *Casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* in 1532 for Pope Clement VII.

In the W. Corridor, the first door on the left leads to the —

*Venetian School. — I. Saloon. Right: 627. *Dosso Dossi* (not *Seb. del Piombo*), Portrait of a warrior; 573. *Girol. Muziano,* Portrait. — 575. *Lor. Lotto,* Holy Family (1534); 592. *Seb. del Piombo,* Death of Adonis (of the master's first Roman period); 579. *School of P. Veronese* (*Batt. Zelotti* according to Morelli), Annunciation; *583bis. *Carpaccio,* Fragment of a large picture of the Crucifixion (?); 584bis. *Cima da Conegliano,* Madonna; *631. *Giov. Bellini,* Madonna by the lake, with saints: in this highly poetic composition ('Sacra Conversazione') the painter appears as the precursor of Giorgione (comp. Nos. 621 and 630, p. 436). — Exit-wall, 586. *Moroni,* Portrait (1563); 648. *Titian,* Portrait of Catherine Cornaro (studio-piece); *1111. *Mantegna,* Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works; 571. *Veronese School (Caroto?),* Knight and squire. — 593. *Jac. Bassano,* Moses and the burning bush; 595. *Jacopo Bassano,* Family-concert, with portraits of the painter himself and of his sons Francesco and Leandro.

**605, *599, *Titian,* Portraits of Francesco Maria della Rovere and Eleonora Gonzaga, Duke and Duchess of Urbino (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive against a dark wall. — *C. & C.*

Above, 601. *Tintoretto,* Portrait of Admiral Venier; over the door, 607. *Paris Bordone,* Portrait of a young man.

On an easel: **626. *Titian,* The so-called Flora, painted probably before 1520, and still in Giorgione's manner.

There is nothing in this ethereal Flora to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The masterly and clear light scale is attained by the thin disposal of pigments, the broad plane of tinting, and the delicate shade of all but imperceptible half-tones. — *C. & C.*

II. Saloon. Right: 645. *Savoldo,* Transfiguration; 646. *Tintoretto,* Abraham's Sacrifice. — 629. *Giov. Batt. Moroni,* Portrait of a scholar; 614. *Titian,* Giovanni delle Bande Nere, painted from a death-mask; 617. *Tintoretto,* Marriage at Cana of Galilee; 618. Copy of *Titian's* 'Pesaro Madonna' (p. 282), begun only. — 642. *Moroni,* Portrait of the author Giov. Ant. Pantera (retouched); *Giorgione,* *622. Portrait of a Knight of Malta (retouched), *621.

Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work), 630. Judgment of Solomon; between these, 589. *P. Veronese*, Martyrdom of St. Justina: 623. *Palma Vecchio*, Holy Family with Mary Magdalen (copy?). — *633. *Titian*, Madonna and Child with the youthful St. John and S. Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature *(C. & C.)*. 583. *Style of Giov. Bellini*, Pietà (sketch); 638. *Tintoretto*, Portrait of Sansovino the sculptor. Entrance-wall: 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1577.

In the adjoining Corridor are various portraits of modern artists and some unimportant pictures. The door straight on leads to the Cabinet of Engravings and Drawings (Director, Sig. Nerino Ferri). The door on the right leads to the —

Sala di Lorenzo Monaco. To the right, 1296. *Bacchiacca*, History of St. Acasius, altar-predella; *39. *S. Botticelli*, Birth of Venus. — 17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve *Angels with musical instruments, of surpassing charm (1483); *1294. *Fra Angelico*, Predelle of the preceding, with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark. — 1297. *Dom. Ghirlandajo*, Madonna and saints; *1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano; 24. *Lorenzo di Credi*, Madonna adoring the Child; 1305. *Dom. Veneziano*, Madonna and saints. — 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413); 1302. *Benozzo Gozzoli*, Betrothal of St. Catharine, Pietà and saints. — 1310. *Gentile da Fabriano*, SS. Mary Magdalen, Nicholas, John, and George (1425).

Passage to the Pitti Palace (closed on Sun. and festivals, except the first section with the engravings).

(The visitor is recommended to pass over this part of the gallery at present, and to visit it when on his way to the Pitti Palace in connection with the other collections. Conveyance of sticks or umbrellas from one gallery to the other, see p. 415.)

A staircase descends to a long **Corridor**, built by *Vasari* in 1564 for the marriage of Prince Francesco de' Medici (p. 423), which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. The Staircase contains Italian and other Woodcuts, beyond which is a collection of Engravings of the Italian school by Marc Antonio (including specimens of *Mantegna*, in frames 50, 52, 54, 56, at the first corner). — In the first section of the corridor are engravings of Italian paintings by *Marc Antonio* (frames 75-104; some after Raphael) and also (farther on) of other schools (to the right, at the end of the section, *Rembrandt* and his school, in frames 281-307). — At the beginning of the second section, beyond the first door (above the Ponte Vecchio), to the right: *Luca Giordano*, Triumph of Galatea. Farther on, beyond the ticket-office for the Pal. Pitti, is a large collection of portraits of the Medici (left). — Third section, beyond the second door, on the left bank of the Arno: crayon sketches of Florentine beauties; four *Portraits of ladies of the English court (copies after *Sir Peter Lely's* originals at Hampton Court); views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and

cardinals; to the right, celebrated natives of Portugal, etc. — We now ascend two flights of steps, pass through a narrow passage (below, to the left, the Boboli Garden), ascend four other short flights of steps, and finally reach the copying room and the entrance of the Pitti Palace.

The second door in the W. Corridor leads to the left to two rooms destined for works of the *Flemish School* (p. 433; now closed).

Cabinet of Inscriptions *(Sala delle Iscrizioni).* The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.).

There are also some fine Statues: in the middle, *262. Bacchus and a satyr; to the left, 263. Mercury; to the right, 266. Venus Urania; by the door, 265. Venus Genetrix; 264. Draped female figure; 305. Chrysippus; 302. Cicero (?); 301. Greek portrait-statue; 300. Demosthenes; 299. Mark Antony (?); in front, good Roman portrait-statue, described as Cicero; 295, 296. Greek heads of Gods; 294. Greek work (not Socrates); 293. Modern. — Let into the wall: relief of a wanderer; above, *Fragment of a Greek votive relief of the time of Phidias; 287. Sophocles (not Solon); 282. Roman relief of a warrior; 280-278. Portraits (names wrong); 274. Scipio (?); 377. Corbulo; 318. Bust of a barbarian, in black marble; 270. Marius (?); 269. Jupiter Ammon; adjacent, to the right, two misnamed portraits.

Cabinet of the Hermaphrodite. 319. Roman portrait; 308. Young Apollo, restored by *Benvenuto Cellini* as Ganymede; in front, torso of an excellent copy of the Doryphoros of Polycletus (in basalt); *347. Herma of a Hellenistic poet; 316. Antinous; 312. Alexandrian portrait; 314. Hera; *315. Torso of a Satyr; *318. The celebrated 'Dying Alexander', really a giant's head, these two of the Pergamenian school; 321. Roman portrait. — Let into the wall: 14. Roman sacrifice; 15. Two fragments of an ornamental pillar; 12. Reliefs of a Roman procession, belonging, like Nos. 8-11 and 13 (see below), to an Ara Pacis, erected by Augustus at Rome in B.C. 13-9; 328. Mask of Jupiter Ammon; 11. Roman procession; below, Mænads (r.), Roman sacrifice (l.; a work of the 15th cent.); 327. Relief with three women; 10. Relief representing Earth, Air (l.), and Water (r.); 331. Relief of Mænads with a bull; 9, 8. Roman procession; 13. Ornamental plaque. — In the centre, 306. Hermaphrodite.

A door in this cabinet leads to the —

Cabinet of the Cameos (closed on Sun.).

Cases 1st-4th contain the antique cameos, 5th and 6th the modern; 7th-10th the ancient intaglios, 11th and 12th the modern. Drawers beneath the intaglios contain casts. In the 1st Case, to the right of the entrance, the cameo No. 3. (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the artist (Protarchos); 9. Cupid tormenting Pyche; 31. Nereid on a hippocampus. 2nd Case: 36. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. 3rd Case: 86. Youthful Augustus; 100, 101. Tiberius. 4th Case: 148. Wounded stag; 156. Fall of Phaethon; 162. Bacchus and Ariadne. 6th Case (modern): 220. Lud. Sforza; 221. Cosimo de' Medici the Elder; 222. Lor. il Magnifico; 229. Bianca Cappello; 233. Pope Clement VII. 7th Case (opposite the door): 23. Apollo; *54. Hercules and Hebe, with the

name of the artist Teukros; 72. Satyr and child. 8TH CASE: 101. Mourning Cupid; 145. Apollo. 9TH CASE: 176. Bacchante; 185. Pluto; 190, 191. Leander (?). 10TH CASE: chiefly portrait-heads. 11TH CASE: 4158. (black numbers), Sphinx, the seal of Augustus. 12TH CASE: *371. Head of Savonarola; 373. Leo X., etc. — The next eight cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr; 46, 50. Fine heads; 106. Ajax and Achilles, etc. — By the wall opposite the window: Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death. The revolving glass-cases contain goldsmith's work.

SALOON OF BAROCCIO. Five tables of Florentine mosaic. That by the entrance-wall, to the right, has a view of the old harbour of Leghorn. That in the centre, executed in 1613-18 by *Jacopo Antelli*, from *Ligozzo's* design, cost 40,000 sequins or ducats.

Right: 159, 154. *Bronzino*, Portraits of Panciatichi and his wife; 211. *Lombard School*, Madonna and St. Anna (copy of Leonardo da Vinci's Madonna in the Louvre); 156. *Sodoma*, Ecce Homo; 157. *Honthorst*, Infant Jesus adored by angels; *163. *Sustermans*, Galileo; 169. *Baroccio*, The Virgin interceding with the Saviour, below are the members of a charitable order (Madonna del Popolo, 1579); 163. *Sustermans* Princess Claudia de' Medici; 180. *Cornelis de Vos* (attributed to *Rubens*), Portrait; 186. *Carlo Dolci*, Magdalen; 190. *Honthorst*, Adoration of the Shepherds; 191. *Sassoferrato*, Madonna dei Dolori; 196. *Van Dyck*, Margaret of Lorraine; 188. *Andrea del Sarto*, Portrait (injured); 210. *Velazquez* (? probably a studio-piece after Rubens), Philip IV. of Spain on horseback; 216. *School of Rubens*, Bacchanalian scene; 212. *Baroccio*, Christ appearing to Mary Magdalen; 220. *Snyders*, Boar-hunt.

*SALOON OF NIOBE, constructed in 1775, and so named from the twelve Roman *Copies of statues from the far-famed ancient group of Niobe with her seven sons and seven daughters and their pedagogue, who were slain by Apollo and Diana. In antiquity it was a disputed point whether *Scopas* or *Praxiteles* (4th cent. B.C.) designed the group; but modern research has pretty well decided the contest in favour of the former.

Eight of the statues were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio, whence they were transferred to Florence in 1771. Two of the statues (Nos. 250, 247), though found elsewhere, undoubtedly belong to the group. Two of the youths are each represented twice. The following have no connection with the Niobidæ: 251. Psyche tormented; 249. Muse (so-called Anchyrrhoe); 245. So-called Narcissus; 243. Apollo Citharœdus (restored as a woman); 242. So-called Trophos (nurse).

This room also contains two huge paintings by *Rubens:* *140. Henry IV. at the battle of Ivry; *147. Entry of Henry IV. into Paris. Both of these are unfinished, and were painted for Queen Maria de' Medici in 1627, as companion-pieces to the paintings of the Luxembourg Palace (now in the Louvre). — On an easel: 3438. *School of Sandro Botticelli*, Madonna enthroned, with six saints.

SALOON OF THE DESIGNS *(Sala dei Disegni e Bozzetti).*

To the left of the entrance, 575. *Salvator Rosa*. Cavalry engagement; 613. *Baroccio*, Virgin at prayer. — Opposite, 554. *Fra Bartolommeo*, Holy Family; 553, 551, 549, 550, 548. *Fra Bartolommeo*, Fine original cartoons of saints; 555. 86. *Lor. di Credi*, Madonna. — The stands in the middle bear architectural sketches. On the first are designs by *Giuliano da Sangallo* (510, 512), *Fra Giocondo* (513). *Bramante* (515, 516), *Baldassare Peruzzi*

(518), *Ant. da Sangallo the Younger* (519, 520), and *Jac. Sansovino* (525). On the second are designs by *Giov. da Udine* (539, 540).

To the left is the ROOM OF THE MINIATURES AND PASTELS.

On the walls: 3363-3368. *Angelo Bronzino*, Portraits of the Medici; 3355. *Hans Holbein the Younger*, Portrait. — In the middle: 3345. *Style of P. Brueghel the Elder*, Peasants dancing; 3341. Investiture of a nun (miniature of the 15th cent.).

At the end of the corridor, to the left, are three rooms containing *DRAWINGS (*Disegni;* others in frames on the window-walls of the W. and E. Corridors). Catalogue by Sig. Nerino Ferri, 1½ fr.

This collection, founded by Cardinal Leopold de' Medici, and afterwards much extended, has recently been admirably arranged according to schools. All the drawings exhibited to view bear the names of the masters. The thick numerals indicate the frames, the others the single drawings within the large frames. The enumeration begins in the room at the back.

ROOM I contains Tuscan drawings (Nos. 1-167). **11**, 101. *Fra Angelico*, Madonna; **19**. Drawings by *Luca della Robbia;* **47**, **48**. *Verrocchio;* **50**, **51**. *Signorelli:* **53-57**. *Sandro Botticell ;* **93**, 423, 489, **96**, 436, **97**. *Leonardo da Vinci*. In the middle of the room, especially fine drawings by *Fra Bartolommeo*. *Michael Angelo*, and *Andrea del Sarto*. — ROOM II. **168-239**. Continuation of the Tuscan School. **240-248**. Sienese, **249-280**. Umbrian and Roman Schools: among these, **252-255**. *Pietro Perugino;* **253**. Drawings for a fresco of *Pinturicchio* in the library at Siena; 257, 377. *Pinturicchio*, Two female figures; **260**, 497, 529, 534, 505, **263**, 538, **266**, 534, 535. *Drawings by *Raphael*. **281-287**. School of Ferrara: **284**, 388. Portrait by *Garofalo*. In the middle, **288-340**. Schools of Padua, Verona, Vicenza, and Venice. *295. *Mantegna*, Judith with the head of Holofernes. **312**, **313**. *Titian;* **318**, **320-322**. *Giorgione*. — ROOM III. **341-362**. Lombard School. **363-377**. School of Bologna. **378-394** German School, with fine drawings by *M. Schongauer*, *A. Dürer*, *Hans Baldung Grien*, and *Hans Holbein the Younger*. **395-410**. Flemish and Dutch School. **411**. French School. — In the W. CORRIDOR: **412-442**. Tuscan Schools; **443**, **444**. Sienese School; **445-454**. Umbrian and Roman Schools; **455-461**. Lombard School. — E. CORRIDOR: **462-470**. Venetian School; **471-485**. School of Bologna; **486**, **487**. School of Genoa; **488-491**. Neapolitan School; **492-498**. Flemish, Dutch, and German Schools, with drawings by *Rubens* and *Van Dyck;* **499**, **500**. Spanish School; **501-508**. French School, including specimens by *Jacques Callot* and *Claude Lorrain*.

The first floor of the edifice contains the **Biblioteca Nazionale** (admission, see p. 415; entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal *Biblioteca Palatina* formerly in the Pitti Palace, and the still more extensive *Biblioteca Magliabecchiana*. The latter, founded by *Antonio Magliabecchi*, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 380,000 vols. and 8000 MSS., comprising the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer (Florence, 1488); Cicero ad Familiares (Venice, 1469); Dante, by Landino (Florence, 1481, in a handsome binding adorned with niellos); Piero Medici's presentation copy of the Anthologia Graeca ed. Lascaris. Among the other chief treasures are letters and papers of Galileo and Benv. Cellini, and Savonarola's Bible, with marginal notes by him. Every facility is afforded for the use of the library; the large catalogue in the entrance-room and the periodicals in the great reading-room

are accessible to all. — The staircase to the right of the library leads to the Central Archives of Tuscany (*Archivio di Stato;* Pl. D, 5), arranged by *Bonaini*, one of the most imposing collections of this description, occupying about 200 rooms and including about 200,000 single documents and 400,000 bound volumes.

Between the Uffizi and the Palazzo Vecchio the Via della Ninna leads to the E. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 6), erected by Giulio Parigi in 1619 and adorned with a bust of Cosimo II.

From the W. side of the Piazza della Signoria the Via Vacchereccia leads to the busy Via Por Santa Maria (Pl. E, 5), which ends at the Ponte Vecchio. In the latter, at the corner of the Via Lambertesca, rises (left) the *Torre dei Girolami*, near which is the old church of *Santo Stefano* (Pl. E, 5, 6), where Boccaccio, by desire of the Signoria, publicly explained Dante's Divine Comedy in 1373.

The Borgo SS. Apostoli leads hence to the W., passing the *Palazzo Rosselli del Turco* (No. 15), built for the Borgherini by Baccio d'Agnolo) to the church of **Santi Apostoli** (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to Charlemagne. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is a *Ciborium by *Andrea della Robbia*, adjoining which is the monument of Oddo Altoviti, by *Benedetto da Rovezzano*. The sculptured decoration of the portal is also by the latter artist. The right aisle contains the tomb of Bindo Altoviti, by *Ammanati* (1570). — Farther on are the *Piazza S. Trinità* and *Via Tornabuoni* (p. 480).

The Via Por S. Maria is also connected with the Via Tornabuoni by the Via delle Terme, at the beginning of which, on the right, stands the old *Residence of the Capitani della Parte Guelfa*.

The Piazza S. Firenze, the Badia, and the Museo Nazionale, see pp. 453-458; by the Ponte Vecchio to the Pal. Pitti, see p. 485.

b. From the Piazza della Signoria to the Piazza del Duomo, and thence to the Piazza d'Azeglio.

From the Piazza della Signoria the busy Via dei Calzajoli (Pl. E, 4, 5) leads towards the N. to the Piazza del Duomo. The Via di Porta Rossa, the first side-street to the left, leads to the *Mercato Nuovo*, once the market for silks and jewelry, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique boar in bronze (p. 427), by *Pietro Tacca;* the handsome arcades are by *Bern. Tasso* (1547). In the niches are modern statues of celebrated Florentines, among

them Michele di Lando by Ant. Bortone, Giov. Villani by Trentanove, and Fernando Cennini by Mancini. Farther on in the same street, to the left, is the *Palazzo Davanzati*, a building of the 14th cent. (hence to S. Trinità, see p. 479).

In the Via Calzajoli, on the left, rises the church of ***Or San Michele** (Pl. E, 5), so called after the church of *S. Michele in Orto*, which originally occupied this site and was replaced by a grain market in 1284. The upper story of the present building, dating from 1336-1412, was also used as a corn-magazine down to the middle of the 16th century. The window-tracery is very beautiful. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via Calzajoli, (r.) St. Luke, by *Giovanni da Bologna*, 1602 (judges and notaries; comp. p. 454); *Christ and St. Thomas, by *Andrea Verrocchio*, 1483 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overladen with drapery'); (l.) John the Baptist, by *Lor. Ghiberti*, 1414 (guild of the cloth-dealers); a serious and powerful figure. — Then, farther to the left, on the S. side, (r.) St. John, by *Baccio da Montelupo*, 1515 (silk-weavers). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. — On the left, St. James, by *Ciuffagni* (furriers); St. Mark, by *Donatello*, 1413 (joiners; 'it would have been impossible' said Michael Angelo, 'to have rejected the Gospel of such a straightforward man as this'). — On the W. façade, (r.) St. Eligius, by *Nanni di Banco* (farriers); St. Stephen, by *Lorenzo Ghiberti* (woollen-weavers; 'of simple but imposing grace in attitude and drapery'); (l.) St. Matthew, by *Ghiberti* and *Michelozzo*, 1420 (money-changers); above the last, two charming statuettes (the Annunciation) by *Niccolò d'Arezzo* (ca. 1400). — On the N. side, (r.) St. George by *Donatello* (armourers), a cast of the original figure, now in the National Museum (p. 455); below, a fine relief of St. George by *Donatello;* then four saints by *Nanni di Banco* (bricklayers, carpenters, smiths, and masons); (l.) St. Philip, by the same (shoemakers); St. Peter, by *Donatello* (youthful work), 1408 (butchers).

In the Interior (entrance on the W. side in the morning), which consists of a double nave, divided by two pillars, to the right, the fine **High Altar (Canopy)*, a celebrated work of *Andrea Orcagna*, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working image of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption, on the back. On the altar is a Madonna by *Bernardo Daddi* (1346).

Behind Or San Michele is the *Arte della Lana*, the old Guild House of the Wool Combers, with their emblem the lamb.

Opposite Or San Michele, on the right, is the *Oratorio of S. Carlo Borromeo* (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

By this church diverges the Via Tavolini, continued by the Via Dante, containing the house (No. 2, left side) in which *Dante* is said to have been born (Pl. F. 5). It is marked with a memorial tablet bearing the inscription 'in questa casa degli Alighieri nacque il divino poeta'; the library with a few memorials is open on Mon., Wed., and Frid., 11-3. (The traveller interested in historical research should observe the numerous memorial tablets in various parts of the town, recording important events in the annals of Florence.)

The broad street to the left, formerly named the Via degli Speziali, leads to the busy Piazza Vittorio Emanuele (Pl. E, 4, 5), the Roman Capitolium, named by the Lombards 'Forum Regis' and known at a later date as the *Mercato Vecchio*. Down to 1882 this was the site of the principal market for meat, vegetables, and fish (comp. p. 475), and it was much enlarged in 1890. It now forms the focus of the *Centro* (p. 421). The centre of the piazza is occupied by a fine bronze *Equestrian Statue of Victor Emmanuel II.* (1890), designed by *Emilio Zocchi*. On the W. is an imposing *Portico*, adorned with statues and forming the entrance to the *Via Strozzi* (p. 480).

The Via Calzajoli ends at the Piazza del Duomo (Pl. F, 4), in which, immediately to the right, stands the **Oratory of the Misericordia** (Pl. F, 4), belonging to the order of brothers of charity founded in 1326, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. It contains a terracotta relief by *Andrea della Robbia* at the altar; in a side-room on the right are statues of the Virgin and St. Sebastian by *Benedetto da Majano*.

To the left, also at the corner of the Via Calzajoli, is the *Bigallo (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58, probably by *Orcagna*, for the 'Capitani di S. Maria della Misericordia' for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo'; it is now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints) by *Filippo di Cristoforo* (1413), a relief of the Madonna by *Alberto di Arnoldo* (1361), and two almost obliterated frescoes representing the foundation of the brotherhood (1445). The upper part of the loggia was restored by *Castelluzzi* in 1881-82. The chapel, now containing the archives of the asylum, contains a Madonna and two angels, by *Alberto di Arnoldo*, 1364. The room of the cashier is adorned with a fresco-painting of Charity, with a view of Florence, by *Giottino* (?), and a triptych by *Taddeo Gaddi* (1333).

Opposite the Bigallo is the *Battistero (Pl. E, F, 4), or church of *S. Giovanni Battista*, originally (down to 1128) the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation and handsome cornices. The building, which was extolled by Dante ('mio bel S. Giovanni', Inf. xix. 17), and is one of the finest specimens of the Tuscan-Romanesque style, was probably founded about 1100, while the exterior was finished at a later date. The interior is at present under restoration, but accessible. All children born in Florence are baptized here. — The three celebrated **Bronze Doors* were added in the 14th and 15th centuries.

The *First Door, the oldest of the three, on the S. side, opposite the Bigallo, was completed by *Andrea Pisano* in 1336 after six years of

labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by *Vittorio Ghiberti*, the son of *Lorenzo* (1452-62); above is the Beheading of John the Baptist by *Vinc. Danti*, 1571.

The SECOND DOOR (N.) was executed in 1403-24 by *Lorenzo Ghiberti*, after a competition in which his designs were preferred to those of Jacopo della Quercia, Niccolò d'Arezzo, and Brunelleschi (comp. p. 456). Donatello and Michelozzo were probably among his assistants in making the castings. The reliefs represent in 28 sections the history of Christ, the Apostles, and Fathers down to St. Augustine. They are quite equal to those of Andrea Pisano in clearness of arrangement, nobility of outline, and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door, the *Preaching of St. John by *Fr. Rustici*, 1511 (supposed to have been designed by Leonardo da Vinci).

The *THIRD DOOR, facing the cathedral, also executed by *Lorenzo Ghiberti* (1425-52), is considered a marvel of art. It represents ten different scenes from Scripture history: (l.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here wittingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of loveliness over his creation that Michael Angelo pronounced this door worthy of forming the entrance to Paradise. The beautiful bronze borders are also by *Ghiberti*, who has introduced his own portrait in the central band (the man with the bald head, to the left, fourth from the top). Over the door the *Baptism of Christ, by *Andrea Sansovino*, 1502; the angels by *Spinazzi* (18th cent.). The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans, and is preserved in their Campo Santo (p. 388).

In the *Interior of the baptistery, below, are eight niches, each containing two columns of Oriental granite with gilded capitals. Above is a gallery with Corinthian pilasters and double windows. The whole arrangement shows that its builder was well acquainted with ancient forms, and seems to point to an earlier building, of which part of the triumphal arch in the choir is a relic. (Local tradition affirms that a temple of Mars originally occupied this site.) The dome (restored in 1889), 90 ft. in diameter, afforded Brunelleschi a model for that of the cathedral (p. 444). The choir niche is adorned with mosaics by *Fra Jacopo* (1225), and the dome with others by *Andrea Tafi* (d. 1320), *Apollonio Greco*, and others (restored by *Baldovinetti*, 1492), which, however, are not distinguishable except on very bright days. The organ is a work of the celebrated musician, *Ant. Squarcialupi* (1476). On the pavement are an early niello, with the zodiac and inscriptions, and mosaics with ornaments, 1371. The font is enriched with Pisan reliefs of 1371. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, erected by Cosimo de' Medici; the recumbent bronze statue by *Donatello*, the figure of Faith by *Michelozzo*. On an altar to the left of Andrea Pisano's door is a statue of Mary Magdalen in wood, by *Donatello*, unpleasantly realistic in effect.

Opposite the N. side of the Baptistery is a column of speckled marble (cipollino), called the *Colonna di S. Zanobi*, erected to

commemorate the removal of the relics of St. Zenobius in 1330. — To the W. of the Baptistery is the *Pal. Arcivescovile* (Pl. E, 4) or palace of the archbishop, with a fine court by G. A. Dosio (1573). At the back, towards the Piazza dell' Olio, is the early Tuscan façade of the small church of *S. Salvatore.* — (From this point through the Borgo S. Lorenzo to S. Lorenzo, see p. 472.)

The ***Cathedral*** (Pl. F, 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected in 1294-1462 on the site of the earlier church of St. Reparata. The first architect was *Arnolfo di Cambio*, who superintended the works down to his death in 1300 and was succeeded by *Giotto* (1334-36) and *Andrea Pisano* (1336-49). In 1357 the plan was expanded, and the nave with its spacious vaulting as well as the choir-apse were begun from a design by *Francesco Talenti*. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. The three apses were completed in 1407-21. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given so racy an account, and in which the genius of *Filippo Brunelleschi* secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-34). The church was finally consecrated in 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger than all previous churches in Italy, comp. p. 346) is 556 ft. in length and 342 ft. (across the transepts) in breadth; the dome is 300 ft. high, with the lantern 352 ft. (ascent, see p. 446). The nave and aisles are adjoined, in place of a transept, by an octagonal domed space, with three polygonal apses. The unfinished old façade (comp. pp. 448, 464) was removed in 1588. The present façade was erected in 1875-87 from the design of *De Fabris* (models by the various competitors are shown in the Opera del Duomo, p. 448).

Two of the modern bronze doors of the façade were designed by *Passaglia*, and a side-door by *Cassioli*. Above the first door on the S. side is a Madonna of the 14th century. The decoration of the second S. door is by *Piero di Giovanni Tedesco* (1398); the foliage with naked putti, foreshadowing the Renaissance spirit, and the Madonna between two angels, in the lunette, are by *Lorenzo di Giovanni d'Ambrogio* (1402). — The corresponding *N. Door was executed by *Giovanni d'Ambrogio* and *Niccolò d'Arezzo*, 1408. The admirable *Basrelief of the glorified Madonna, over the door, is ascribed to *Nanni d'Antonio di Banco* (1414). On the adjoining pillars are two figures by *Donatello* (early works; 1406 and 1408). The mosaic is by *Domenico* and *Davide Ghirlandajo* (1496).

The **Interior**, though somewhat bare, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the arches. The choir is appropriately placed under the dome.

On the entrance-wall, to the left of the main entrance, is a marble statue of Pope Boniface VIII., attributed to *Andrea Pisano*, preserved from the old façade; to the right, above, an equestrian portrait (in grisaille)

of John Hawkswood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by *Paolo Uccello;* to the left, portrait of the condottiere Nic. Marrucci da Tolentino (d. 1434), by *Andrea del Castagno.* Over the principal portal: Coronation of the Virgin in mosaic, by *Gaddo Gaddi;* at the sides, frescoes (angels) by *Santi di Tito*, restored in 1842. — The designs for the stained glass in the three windows were drawn by *Lor. Ghiberti;* the design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo* and *Francesco da Sangallo.*

Right Aisle. Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble, by his pupil *Buggiano.* Monument of Giannozzo Manetti, the statesman and scholar (d. 1459), by *Donatello;* to the left of the latter, Bust of Giotto by *Benedetto da Majano* (1490), with a fine inscription by Angelo Poliziano; (l.) on the pillar a fine receptacle for holy water of the 14th century. (r.) Monument of General Pietro Farnese (over the door), by *Agnolo Gaddi* and *Pesello* (1395); farther on, Isaiah (?) by *Ciuffagni.* Bust of the learned Marsilius Ficinus, by *A. Ferrucci* (1521). Adjacent, over the door, the monument of Antonio Orso, Bishop of Florence (d. 1336), by *Tino da Camaino* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi;* opposite to it, St. James the Elder, by *Jacopo Sansovino* (1513).

Right Transept: (r.) St. Philip, (l.) St. James the Younger, by *Giovanni dall' Opera.* Each of the four side-chapels is adorned with two saints, painted al fresco by *Bicci di Lorenzo* (1427). The stained-glass windows are from designs by *A. Gaddi.* — Over the door of the S. Sacristy *(Sagrestia Vecchia)*, a relief (Ascension) by *Luca della Robbia* (1446). In the sacristy, St. Michael, a painting by *Lor. di Credi* (1523), and two angels by *Luca della Robbia.* In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Giuliano fell a victim, while attending mass in the choir.

In the E. part of the Nave *(Tribuna di S. Zanobi)*, by the piers, statues of (r.) St. John, by *Benedetto da Rovezzano*, and (l.) St. Peter, by *Baccio Bandinelli.* The chapels contain the statues of the Evangelists, executed for the façade of the church in 1408-16. S. side: 1st Chapel: St. Luke, by *Nanni di Banco;* 2nd Chapel, *St. John, by *Donatello*, an early work, in a bad light. In the chapels on the N., St. Matthew by *Ciuffagni;* St. Mark by *Niccolò d'Arezzo.* Below the altar of the chapel of St. Zenobius (in the middle) is a *Reliquary containing the remains of the saint, in bronze, by *Lorenzo Ghiberti* (1440). The stained-glass windows are also from designs by *Ghiberti.* Behind the altar, the Last Supper on a golden ground, painted 'a tempera' by *Giovanni Balducci.*

The octagonal Choir occupies the space beneath the dome. Its marble screen, designed by *Giuliano di Baccio d'Agnolo*, and adorned with basreliefs of the apostles by *Bandinelli* (with the initials B. B. and date 1555) and his pupil *Giovanni dall' Opera*, was erected to replace the original wooden screen of Ghiberti. Behind the high-altar, an unfinished group (Pietà) by *Michael Angelo* (late work). — The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zucchero* (prophets, etc.), diminish its impressive effect. The windows in the drum of the dome were executed by *Bernardo di Francesco* from designs by *Ghiberti* (Presentation in the Temple), *Donatello* (Coronation of the Virgin), and *Uccello* (Adoration of the Magi).

The bronze *Door of the N. Sacristy, originally entrusted to Donatello, was executed by *Luca della Robbia*, aided by *Maso di Bartolommeo* and *Michelozzo* (1446-67). In the central panels are Evangelists, fathers of the church, etc., surrounded by small portrait-heads. Above it, a bas-relief in terracotta (Resurrection) by *Luca della Robbia* (about 1443). The intarsia work and frieze of children on the cabinets in this sacristy were executed from designs by *Giuliano* and *Benedetto da Majano.* Near the door, to the left, is a fine marble fountain.

Left Transept. Statues of St. Andrew and St. Thomas by *Andrea Ferrucci* (1512) and *Vinc. de' Rossi.* In the chapels, frescoes by *Bicci di*

Lorenzo. The ten stained-glass windows are by *Lor. Ghiberti.* In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1450 by the celebrated mathematician *Paolo Toscanelli* of Florence for the purpose of making solar observations through a corresponding aperture in the dome. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars records.

Left Aisle. By the side-door is a *Portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Statue of David by *Giuffagni* (1434). Bust of the musician Antonio Squarcialupi by *Benedetto da Majano.* Then Arnolfo, with the design for the cathedral, a medallion in high relief by *Bartolini* (1843). *Statue of Poggio Bracciolini, secretary of state, by *Donatello*, admirably individualised. Bust of the architect De Fabris (d. 1883; p. 444). On the first pillar, St. Zenobius, a picture by *Orcagna.*

The Ascent of the Dome (p. 444) is very interesting, both for the sake of obtaining an idea of its construction, and for the *View (more extensive than from the Campanile, see below). Entrance by a door in the right aisle (open 7-12 in summer, 9-12 in winter; adm 50 c.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The ***Campanile**, or bell-tower, begun by *Giotto* in 1334-36, carried on after his death by *Andrea Pisano* and *Franc. Talenti*, and completed in 1387, a square structure 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The *Windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by *Donatello* (John the Baptist; *David, the celebrated 'Zuccone' or bald-head; and *Jeremiah), and the fourth (Obadiah) by his assistant *Rosso* (1420). On the E. side are Habakkuk and Abraham's Offering, by *Donatello* (the last work partly by *Rosso*), and two patriarchs by *Niccolò d'Arezzo* (?). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are *Bas-reliefs; those on the W., S., and E. sides having been designed by *Giotto*, and executed partly by him and partly by *Andrea Pisano*, and those on the N. designed and executed by *Luca della Robbia* (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beatitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (*Creation of Eve, *Adam and Eve at work, Dwellers in tents, Astronomer, *Rider, Weaving, Navigation, *Agriculture, etc.), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto'. — Ruskin's '*Seven Lamps of Architecture*'.

The campanile is ascended by a good staircase of 414 steps (fee ½-1 fr.). Beautiful View from the top, embracing the city, the

valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the piers on which, according to Giotto's plan, it was proposed to raise a spire of 100 ft.

On the S. side of the cathedral is the *Canonry (Palazzo dei Canonici)*, erected in 1827 by *Gaetano Baccani;* at the portal are statues of Arnolfo di Cambio and Filippo Brunelleschi, both by *Luigi Pampaloni* (1830). — Into the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings. — Farther on, at the corner of the Via dell' Orivolo, is the *Palazzo Riccardi*, formerly *Guadagni*. — In the Via dell'Orivolo, immediately to the right, is the handsome new *National Bank* by Cipolla.

Opposite the choir of the cathedral is situated the *Opera del Duomo* (Pl. F, 4; No. 24, entrance in the court). Here was opened in 1891 the **Cathedral Museum**, or *Museo di Santa Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 415). Lists of the works of art are supplied for the use of visitors. Catalogue $\frac{1}{2}$ fr.

Ground Floor. In the vestibule, a bust of Brunelleschi, after his death-mask, by his pupil *Buggiano*. Above the door (left), God the Father between two angels, a fine coloured relief in the style of *Luca della Robbia* (ca. 1450). — The hall contains numerous architectural fragments: also, 40. Figure of the Madonna, by a master of the *Pisan School* (13th cent.); 51. (by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by *Baccio Bandinelli* and *Giovanni dall'Opera*.

First Floor. In the large hall, on the end-walls (71 to the right, and 72 to the left), are the *Singing Galleries *(Cantorie)* from the cathedral, with the celebrated reliefs of children by *Luca della Robbia* (1431-40) and *Donatello* (begun in 1433), taken down in 1688 and put together again, with additions, in 1890. The naïve charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged **Groups of singing and dancing boys and girls by Luca della Robbia, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four *Reliefs of dancing Genii by Donatello are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. — Also on the right end-wall: 108. Intarsia Tablet, representing St. Zenobius between two deacons, by *Giuliano da Majano*. — On the left side-wall: *De Fabris'* Model for the façade of the Cathedral; 77. Relief of the Madonna, by *Agostino di Duccio*. On the back-wall are two frames (87, 88) with Byzantine miniatures (11th cent.). — On the right side-wall: 92, 93. Christ and St. Reparata, marble statuettes by *Andrea Pisano;* 94. Madonna, a relief by *Portigiani;* 95, 96. Annunciation, group by *Niccolò d'Arezzo*. — *97. Massive *Silver Altar* from the Baptistery, with twelve reliefs

from the history of John the Baptist. The front was executed in 1366-1402, while the statue of the Baptist was added by *Michelozzo* in 1451. The four side-reliefs, including the fine Birth of John, by *Ant. Pollajuolo*, and his Death, by *Verrocchio*, date from 1477-80. On this altar, 98. Silver Cross by *A. Pollajuolo* and *Betto di Franc. Betti* (1457-59). Above is *Barabina's* cartoon for the mosaic on the façade of the cathedral. Farther on, 105, 106. Two side-reliefs from *Luca della Robbia's* cantoria (p. 447); 100, 101. Woven altar-hanging and chasuble, Venetian works of the 16th century.

The Last Room contains models for the dome of the Cathedral, including *Brunelleschi's* model for the lantern (164). 167. Plaster cast of the reliquary of St. Zenobius (p. 446). On the back-wall, 131. Drawing (16th cent.) of the original façade of the Cathedral, destroyed in 1588 (comp. p. 444); 128-130, 132-135. Models for the façade of the Cathedral, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the present façade.

From the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 453), the *Via dei Servi* to the SS. Annunziata (p. 463) and the Archæological Museum (p. 449), the *Via Ricasoli* to the Accademia delle Belle Arti (p. 466) and S. Marco (p. 464), the *Via de' Martelli* to the Pal. Riccardi (p. 471), the *Borgo San Lorenzo* to S. Lorenzo (p. 472), and, finally, the *Via de' Cerretani* to S. Maria Novella (p. 476).

The Via Folco Portinari, diverging to the left from the Via dell' Orivolo (p. 447), leads to the *Piazza Santa Maria Nuova* (Pl. G, 4, 5), with the large **Spedale di S. Maria Nuova,** founded in 1285 by Folco Portinari, the father of Dante's Beatrice, and the church of S. Egidio, with a portico by *Buontalenti*. Above the door is a terra-cotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). The façade is also embellished with two frescoes of the 15th century. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a ciborium with a door by *Ghiberti*. — Opposite the church, on the groundfloor of No. 29, which once contained *Lorenzo Ghiberti's* studio, is exhibited the small *Picture Gallery* of the hospital (adm., see p. 415; key kept by the porter, opposite, at the entrance to the hospital, No. 1). It is now national property, and will, it is said, be transferred to the Uffizi (comp. p. 429).

Vestibule: **A. Verrocchio*, Madonna in relief (terracotta). — Large Room: *48-50. *Hugo van der Goes* (d. 1485), Adoration of the Child, and four saints; on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and saints; this is the masterpiece of this early Flemish master. Opposite, 20. *A. Orcagna* (?), St. Matthew; 22. *Raffaellino del Garbo*, Madonna and saints, with the donors; 23. *Botticelli*, Madonna. — II. Room: *71. *Fra Bartolommeo* and *Mariotto Albertinelli*, Last Judgment (damaged; the adjoining copy shows the details); 72. *Albertinelli*, Annunciation; 63. *Sogliani*, Assumption; 64. *Fra Angelico da Fiesole*, Madonna and Child with four saints; 65. *Cosimo Rosselli*, Madonna and Christ.

The Casa di Ricceri (Pl. H, 4), in the Via della Pergola, which skirts the E. side of the Spedale S. Maria Nuova, No. 59, was once occupied by *Benvenuto Cellini*.

From the Via della Pergola the Via degli Alfani leads to the N.W. to the church of *Santa Maria degli Angioli* (Pl. G, 4), the cloisters of which contain frescoes by Andrea del Castagno, and to the *Palazzo Giugni*, built by Ammanati in 1560, with a fine court.

To the S.E. of the Via della Pergola, and parallel to it, runs the Via di Pinti, in which is situated the church of **Santa Maria Maddalena de' Pazzi** (Pl. H, 5). The cloisters in front of it were designed by *Giuliano da Sangallo* (1479); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by *Cosimo Rosselli;* the richly decorated chapel of the high-altar is by *C. Ferri*, the altarpiece by *Luca Giordano*. — In the adjacent Via della Colonna, No. 1, is the entrance to the chapter-house of the monastery belonging to the church, with a large *Fresco by *Perugino* (Christ on the Cross, date about 1500, the most worthy representation of the Saviour by this master). Adm., see p. 415.

The Via di Pinti ends at the *Porta a Pinti* (Pl. I, 4) just outside of which is the *Protestant Cemetery*, with the graves of Mrs. E. B. Browning, W. S. Landor, Arthur Clough, Theodore Parker, etc.

The Via della Colonna connects the new *Piazza d'Azeglio* (Pl. I, 5), which is laid out in promenades, and the *Piazza dell' Annunziata* (p. 463). At No. 31 is the exhibition of the *Società delle Belle Arti* (open daily, 10-4; 50c.).

In the *Palazzo della Crocetta* (Pl. H, 4), Via della Colonna 26, are the ***Museo Archeologico** and the Collection of Tapestry (director, Cav. Milani; adm., p. 415). Most of the objects have explanatory labels. Catalogue for the Egyptian and Etruscan museums in preparation.

On the Ground Floor is the **Etruscan Topographical Museum**, formed in 1897. — Rooms I-III. Tombs of Vetulonia, the present *Colonna* (8-6th cent. B.C.). — Room I, entrance-wall: tomb containing a skeleton; above, a plan of Vetulonia. Also relics of fire-tombs, cinerary urns (window-wall), urns in the form of huts (in the middle), and slabs for roofing the tombs (left wall). — Room 2 contains remains from circular graves (7-6th cent.). In the middle, by the window, are remains of a bronze receptacle for the bones, with silver reliefs (model by the window-wall); bronze ship (object unknown). To the right of the window is a silver beaker, of Oriental manufacture; vessels of various kinds, fragments of silver ornaments. Rear-wall: silver cup, ornaments for horses, Greek weapons. Entrance-wall, to the left, bronze articles; to the right, beautiful gold bracelets in filigree work (also from the East), amber chain — Room 3. Articles from tumuli (7-6th cent.). To the right, primitive statues in soft sandstone, copies of embossed bronze figures. In the middle, a large roof-stone. Opposite the window, remains of beautiful gold ornaments (imported).

Room IV. Volsinii (*Orvieto* and *Bolsena*, to which the community was transferred after the destruction of the mother-town in B.C. 280). In the middle, stele with inscription. The cabinets by the rear-wall hold the contents of three graves: to the right, large bronze urn; in the middle, remains of an ivory casket, vase with the feats of Theseus by the Athenian painter *Kachrylion*, the oldest prize amphora but one (Athena and youth with fillet); to the left, bronze armour. — To the right of the window, mould for acroteria (adjacent a plaster-cast).

Room V. CORTONA AND AREZZO. To the left of the entrance, vases from Cortona. — To the right of the entrance, fragments of red-glazed pottery (Aretine vases); two perfect vases and two moulds in the glass case in front of the window (dance and banquet). — In the middle, objects found in a necropolis of unknown name (terracotta candelabrum; old coin of Volterra) — To the left of the entrance, four bronze candelabra.

Room VI. CLUSIUM *(Chiusi).* To the left and right of the window, cinerary urns with portrait-like heads. To the left are two very realistic statuettes of women. — The glass-case in front of the window contains death-masks of clay and bronze. — Rear-wall: two large urns, one with a man and woman, the other with a man and a winged Parca; between, chair with urn and table of bronze, vases, etc., from a warrior's tomb.

Room VII. VASES FROM CLUSIUM. The vases of black clay (bucchero) are of native manufacture (comp. the Room of the Bucchero Vases on the 1st floor); those with painted figures are mostly importations from Greece. — We return to R. V and pass thence to the left into —

Room VIII. LUNA *(Luni).* By the side-wall, remains of three temple pediments in terracotta (to the right and in the centre, groups of gods; to the left, Destruction of the Niobidæ), of the 2nd century.

Room IX. FALERII *(Cività Castellana).* To the right, archaic vases and bronzes down to the 5th cent. B.C.; to the left, of the 4th and 3rd cent. B.C. — The corridor leads to the left to —

Room X. TUSCANIA *(Toscanella).* Sarcophagus-figures. By the entrance: tomb-statue of a woman.

Room XI. VISENTIA. Vases and bronzes.

Room XII. TELAMON. Opposite the entrance, remains of a pediment of terracotta (Amphiaraus and Adrastus). In the middle, good replica of an archaic statuette of Artemis at Naples (cast to the left). — We return through R. IX to —

Room XIII. TARQUINII *(Corneto).* By the walls, slabs with reliefs resembling metal-work. — In the middle, sarcophagus, with banquets on the sides and genii on the ends.

Room XIV. VULCI. In the middle, sculptures from the tombs of Vulci. — Left end: remains of a terracotta pediment, with a relief of Dionysus and Ariadne (comp. the urn to the left). — In the wall-cases: remains from other necropoles in the district of Vulci. — We now pass through the small court into the large court.

Room XV. FLORENTIA. Relics of the Roman Florence (from temples, thermæ, streets, and gates).

Room XVI (opposite XIV) has other remains of the thermæ of Florence.

Room XVII. FLORENTIA-FÆSULÆ. Cinerary urns, cippi, and steles from the earliest days of Florence (Italic) and Fiesole (Etruscan).

On the FIRST FLOOR to the left is the Egyptian Collection, to the right the older portion of the Etruscan Collection.

Egyptian Museum (old catalogue for general use, by *Schiaparelli*, in the second hall). I. HALL OF THE GODS. At the door, Small ensigns, used in battle; small votive pyramid (15th cent. B.C.). — 1st Case to the left of the entrance: Mummies of ibises, hawks, and cats. 2nd case: Images of sacred animals. In the other cases are statuettes of gods. — The table cases contain amulets, scarabæi, etc. — By the 2nd window is a table for votive gifts to the dead. — In the centre: the Goddess Hathor suckling King Horemheb, a statue from Thebes (15th cent. B.C.), found in the ruins of the temple of Isis near S. Maria sopra Minerva at Rome. To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god Bes, in limestone.

II. HALL OF INSCRIPTIONS. To the left, by the walls: Sepulchral reliefs from the ancient empire. Porphyry bust, fragment of a colossal statue of a king (ca. 3300 B.C.). Under glass: Wooden statuettes of two female slaves making bread (Memphis, ca. 3500 B.C.). Beside the columns: Statues of the high-priest Ptahmes from Memphis (15th cent. B.C.), the first in quarzite. — In the centre: Limestone sarcophagus and various remains of frescoes. By the walls, Sepulchral reliefs and inscriptions

(16th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals, and the statue of a deceased woman (ca. 1600 B.C.); on the opposite wall: Funeral rites; Artisans (16th cent. B.C.); Seti I. receiving the necklace from the goddess Hathor (14th cent. B.C.); from the same tomb, Coloured relief of Ma, the goddess of truth; fragment of a relief, with four scribes (16th cent.). — In the case by the window: Fresco from a tomb at Thebes (16th cent. B.C.), representing two Asiatic princes bringing tribute of gold and ivory. — At the door (right), the minister Uahabra, fragment of a statue from Saïs (6th cent. B.C.; found near S. Maria sopra Minerva at Rome).

III. Large Hall of Mummies. By the window-wall, to the left, case with mummy-ornaments. — To the right, Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. Sarcophagus of the nurse of an Ethiopian princess (7th cent. B.C.). — No. 22. of the papyri contains a representation of the judgment of the dead. — We now pass through the door to the left, at the opposite end of the room, into —

IV. Small Hall of Mummies (with painted mummy-cases), and —

V. Alexandrian Hall (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases: Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. — We now retrace our steps through Rooms III and II, and enter —

VI. Hall of Sepulchral and Domestic Objects. By the entrance wall: Vessels from the most ancient tombs of Memphis and Thebes; small jar with lid, imported from Mycenæ; remains of eggs, fruit, etc. — Window wall: Vessels of metal and glass (the latter imported). — Exit-wall: Alabaster vessels bearing the names of kings (c. 3000 B.C.); painted vessels. — Last Wall: Chairs, baskets, etc. — In the middle: Rings, keys, remains of enamelled vessels, remains of plants, etc.

VII. Room of the Chariot. In the middle, *War Chariot, found in a Theban tomb of the 14th cent. B.C. — Entrance-wall: Textile goods, baskets, harps. — Exit-wall: Weapons, etc. — Last Wall: Bast shoes, ornaments, mirrors, comb, vase with black pigment for the eyebrows. — The door in front leads to the —

Etruscan Museum. VIII. Room of the Bucchero Vases (p. 450). Case 1: Earliest ware; period of the hut-urns; Italic bucchero. — Cases 2 and 3 illustrate the gradual development of the art. — Cases 4 & 5: Vases from W. Etruria, showing Greek influence (6th cent. B.C.); stamped friezes. Vessels of the same period and style, but in red clay, are seen by the doors and in the next case. — Cases 6-9: Vases from Chiusi, showing Oriental influence (6-5th cent. B.C.); applied bas-reliefs, baroque forms. — Cases 10-12 illustrate the gradual decay.

IX, XII, XIII. Rooms of the Vases. In the middle of Room IX, under glass: situla of bronze, with a low relief of Hephæstus and Dionysus (3rd cent. B.C.); situla of silver, with engraved design, a Phœnician work of the 7th cent. B.C.; leaden tablet from Magliano, with an Etruscan ritual inscription (3rd cent. B.C.). Case 1: Earliest vases, without glaze, most of them Italic. Cases 2 & 3: Corinthian vases (7-6th cent. B.C.), with a few Italic imitations. Case 4: Black-figured vases of the 6th cent. B.C. (none Attic). — Room XII. Case 1, in the middle of the room, contains Corinthian vases. Cases 5-10: Large Attic vases, with black figures, for water, wine, and oil (6th cent. B.C.). The central case on the floor of the room contains a potsherd of Chalcidian origin (below); above, *Pyxis by the painter Nikosthenes. At the top is the *François Vase (so named from its finder), a cratera of the 6th cent. B.C. It is decorated with (first section) the Calydonian Hunt, Theseus and the Minotaur; (2nd section) Lapithæ and Centaurs, Funeral games in honour of Patroclus; (3rd section) Marriage of Peleus and Thetis; (4th section) Death of Troilus, Dionysus and Hephæstus in Olympus; (5th section) Figures of animals; (on the handle) Fight for the body of Achilles; (at the foot) Battle of pygmies and cranes. The next case contains (at the top) a beautiful white-ground vase, with

a coloured representation of Aphrodite and two Amoretti in the interior. Cases 11 & 12: Black-figured tazze and crateræ. Cases 13-15: Red-figured tazze (5th cent.). Cases 16-19: Large and small vessels of diverse kinds. In the passage are two fine Apulian amphoræ. The cases by the window wall contain Etruscan imitations. — Room XIII. Cases 22-28: Vases from Apulia, Lucania, and Campania (4th-3rd cent. B C.). Case 29: Silver-plated and gold-plated vases with reliefs, from Volsinii (p. 449; 2nd-3rd cent. B.C.). — We now return to the Room IX and pass into the —

X. Bronze Room. In the middle, fragments of large bronze figures, found at the springs of Chianciano. — Below the window, bronze mirror with engraved design. — Cases 1 & 2: Candelabra, handles, reliefs. — Case 3: Iron weapons — Cases 4 & 5: Ornamented shields; 17. Helmet with engraved design, found at Verona (6th cent.). — Case 6: 21. Helmet of Corinthian form; 23. Etruscan helmet, found at Cannæ (battle B.C. 216). — Cases 7 & 8: Weapons and vessels of the 4th & 3rd cent. B.C., from Telamone. — Case 9: Objects from Todi (3rd cent.). — Case 11: Silver vessels. — Case 14: Needles. — Case 15: Rings, scrapers, and razors.

XI. Room of the Chimæra. In the middle: **Chimæra, an early Greek work of the 5th cent. B.C., found at Arezzo in 1554. — In the corners: *Athena, also found at Arezzo, after an original of the school of Praxiteles (4th cent. B.C.); *Statue of an Orator, the so-called 'Aring tore', of the latest period of the Roman republic, found at the Trasimene Lake in 1566. — By the wall opposite the entrance: Mirrors and mirror-cases, the case in the middle especially fine. — In the table-cases are objects in bone, including a statuette of a pygmy with a crane. — On the cases: Statuettes, those to the right archaic, those to the left more developed; among the latter, a standing Hermaphrodite. — In the glass-case in front of the right window: 22. Vertumnus, the Italic god of the harvest (6th cent. B.C.); 5. Athena, after a Greek original of the 5th cent. B C.; 1. Portrait of a Roman boy; 9. Hercules; 4. Youth with horse. — In the glass-case in front of the left window: Objects found in a tomb-chamber at Chiusi (5th cent. B.C.); the bronze rim of the brazier, with its three Sileni, is a Greek work of the 6th cent. B.C. — We now return to the 2nd Vase Room and pass to the right into the —

XXI. Room of the Sarcophagi. To the left, under glass: *Clay Sarcophagus from Chiusi, with abundant traces of painting and figure of the deceased (2nd cent B.C.). — By the wall behind: stone tomb-door; cinerary urns in the form of houses; part of a pediment. — By the exit: Two cinerary urns in the form of seated figures. — In the centre: Sarcophagus of peperino (5th cent. B.C.); head of a warrior from the Necropolis of Volsinii (5th cent. B.C.).

XXII. Room of the Cinerary Urns. Extensive collection of Cinerary Urns with mythological designs in relief, arranged according to subjects (Etruscan works after Greek models). In the centre: *Alabaster Sarcophagus from Corneto, with a painting of a battle of Amazons (4th cent. B.C.). — We return to the 2nd Vase Room and pass through the next door to the right into the —

XVIII. Room, with fine *Glass, tasteful gold ornaments, a small collection of coins (in the middle), and archaic vases and terracottas from Cyprus (right wall). — The —

XIX. Room has a valuable collection of Florentine and foreign coins. — We now return to the 3rd Vase Room and cross the lobby to the —

XVI Room of the Small Bronzes. By the door: **Statuette of Zeus, a Greek original of the 5th cent. B.C. — In the cabinet by the same wall: Silver shield of Ardabur, the Alan (5th cent. A.D.). — By the opposite wall: Two Roman inscriptions on bronze; on the cabinet, statuette of Hypnos, god of sleep; in the cabinet, two statuettes of Tyche, tutelary deity of Antioch; statuette of a wrestler; to the left of the cabinet, statuette of an Amazon after a statue by Polycletus. In the central case, below, Serapis; above, Sleeping Erinys. To the right several statuettes of Hercules. To the left, statuettes of Aphrodite and Hephæstus (nude; restored wrongly with a sickle).

XVII. Room of the Idolino. In the middle: So-called **Idolino, an

honorary statue of a young athlete, a Greek original of the 5th cent. B.C., found at Pesaro in 1530; the base dates from the 16th century. — By the rear-wall, to the right: *Torso of a youth, a Greek original of the end of the 6th cent. B.C. — Left wall: four Greek portrait-heads, the second from the right Homer, the last on the left Sophocles.

Ascending the staircase from Room XVI to the second floor, we enter the Galleria degli Arazzi (admission, see p. 415; excellent catalogue, 1 fr.).

The first rooms contain ancient woven and embroidered stuffs of the 14th (Coronation of the Virgin) and 15th cent., and fine specimens of velvet, gold-brocade, and damask of the 16th, 17th, and 18th centuries. — Then come the Arazzi, the produce of the Florentine tapestry-factory which was founded under Cosimo I. by Nicolaus Karcher and Jan van Roost of Brussels, and which prospered and fell with the house of Medici. The word Arazzi, like the English Arras, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry-manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by *Bronzino* (Nos. 117, 122, 123), *Salviati* (Nos. 111, 118-120), *Bachiacca* (Nos. 13-19, 20-23), *Allori* (Nos. 26, 28, 33, 49), *Stradano*, *Poccetti*, and others. The imitation of painting in tapestry was carried to an extreme in the 17th cent. by *Pierre Fevère* of Paris, in whose hands the decorative character of the produce deteriorated (Nos. 24, 25, 31, 37, 39-43, 92, 99, 112-116, 124, History of Esther, 75-80). The manufactory was closed in 1737. — Here also are some German tapestries of the 15th cent. (David and Bathsheba, 60-65), and some from the Netherlands of the 15th (No. 66) and 16th cent. (Nos. 71-74, 88-90, Henry II. and Catharine de' Medici, 67-69).

The adjoining Piazza and church of *SS. Annunziata*, see p. 463.

In the Via di Pinti, No. 62, farther to the N.E., is the *Palazzo Panciatichi-Ximénes* (Pl. H, I, 4), erected by Giuliano da Sangallo in 1490, and restored in the 17th cent. by Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures (no adm.).

From the Piazza d'Azeglio (p. 449) to *S. Ambrogio* and *S. Croce*, see pp. 462-458.

c. From the Piazza della Signoria to S. Croce and the Piazza d'Azeglio.

Quitting the Piazza della Signoria (p. 422), we follow the *Via de' Gondi* to the right, which leads us to the Piazza S. Firenze (Pl. F, 5), with the church of that name. No. 1 in this Piazza is the *Palazzo Gondi*, begun in 1481 by Giuliano da Sangallo, and enlarged in 1874 by Poggi, with a rustica façade and a handsome court. In one of the rooms on the first floor is a marble chimney piece, with a relief by G. da Sangallo. — From this point the Via del Proconsolo (Pl. F, 5) diverges to the Piazza del Duomo.

Immediately on the right in the Via Proconsolo, No. 2, rises the Gothic *Palazzo del Podestà*, commonly known as **Il Bargello** (Pl. F, 5), begun in 1255 for the Capitano del Popolo (p. 417), and from 1266 the residence of the *Podestà*, or chief magistrate of Florence. The building was repeatedly damaged by fire and water during the riots of the 14th cent., but was afterwards restored and strengthened. From 1574 down to 1782 it served as a prison and

seat of the head of the police (Bargello). The oldest part of the building, towards the Via Proconsolo, is of ashlar, the upper story (added in 1332) and the extension towards the E. are of rough, unhewn stone. Between 1857 and 1865 the imposing structure was judiciously restored and fitted up for the **National Museum *(Museo Nazionale)*, illustrative of the mediæval and modern history of Italian culture and art. It contains several admirable Renaissance bronzes and marbles (comp. p. 1). Admission, see p. 415; catalogue (1898) 3 fr. The more important works are labelled with the masters' names and short explications.

The two front rooms of the GROUND FLOOR contain a valuable collection of weapons formerly in the possession of the Medici, comprising many pieces of great worth and beauty. To the right, an interesting monster cannon in bronze, cast in 1638 by *Cosimo Cenni;* in the middle cabinet, wheel-lock muskets inlaid with ivory; in the last cabinet, helmet and shield by *Gasparo Mola* (17th cent.). The adjoining room in the tower contains armour and a Turkish saddle.

We then enter the picturesque COURT, embellished with the armorial bearings of former Podestàs, and forming with its fine colonnades and flight of steps an eloquent picture of the spirit of the 14th century. The walls under the colonnades are painted with the armorial bearings of the different quarters of the town. On the N. side: *Niccolò d'Arezzo*, St. Luke; *Unknown Master*, St. John (both from Or San Michele, p. 441). On the E. side: 9. *Giov. da Bologna*, Architecture, on a fine pedestal by *Nicc. Tribolo;* mosaic from the old church of S. Trinità (p. 479; 11th cent.). On the S. side: 14. *Baccio Bandinelli*, Adam and Eve (1551); 15. *Michael Angelo*, Dying Adonis with the boar; 16. *Giov. da Bologna*, Virtue triumphant (1570); 18. *Michael Angelo*, 'Victory', an old man fettered by a youth, unfinished, destined for the monument of Julius II. at Rome. — Opposite the tower-room is a vestibule with a few sculptures, architectural fragments, etc. Beyond is a somewhat lower room. On the left wall: *Benedetto da Rovezzano*, Five reliefs (1506) from the history of St. Giovanni Gualberto (p. 506). On the end wall: 111. *Michael Angelo*, Bust of Brutus, a very late work of the master, unfinished (for the reason given in the inscription alluding to the suppression of liberty at Florence); *112. Chimney-piece from the Pal. Rosselli del Turco (p. 440) and two marble niches from the Pal. Cepparello, by *Benedetto da Rovezzano;* 113. *Baccio Bandinelli*, Bust of Duke Cosimo I. On the right wall: 118. Holy Family, relief by *Pierino da Vinci* (a nephew of Leonardo; ca. 1550); *123. *Michael Angelo*, Madonna with the Child and John the Baptist, an unfinished relief, unique among his youthful works for its calm beauty; 126. *Michael Angelo* (?), Martyrdom of St. Andrew (relief); *128. *Michael Angelo*, Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jac. Galli (about 1496–98); 132. *Bart. Ammanati*, Leda with the swan (after Michael

Angelo); 133. *Andrea Ferrucci*, Holy Family; 136. *B. Bandinelli*, Portrait in relief.

The Staircase, halfway up which is a triumphal arch, ascends to the —

First Floor. The vestibule, known as Verone, contains the remains of a font from Lucca (12th cent.) and seven bells, the oldest dating from 1184, another cast by *Bartolommeo Pisano* in 1249. — I. Saloon. This room now contains the chief works of *Donatello*, partly originals and partly casts. By the end-wall to the left, the 'Marzocco' (p. 424). In the centre, Cast of the equestrian statue of Gattamelata at Padua (p. 236). In front, to the right, Bronze figure of a genius trampling on a snake (the so-called 'Amor'); on the wall behind, David, characterized by a youthful, awkward consciousness of victory (1416), recalling the St. George (see below). Adjacent, to the right, bust of a girl (marble) and a bronze bust of Ginevra de' Cavalcanti (p. 419). — To the left, *David, a slender and youthful figure in bronze, of great charm and noble bearing. By the wall, bronze bust of a young patrician; S. Giovannino (*i. e.* the Baptist as a child), an alto-relief in sandstone. To the right, Coloured **Bust of Niccolò da Uzzano, a masterly and strikingly lifelike work. Farther on, to the right, marble statue of the Baptist, a pendant to that of the Magdalen in the Baptistery (p. 443). — In a niche in the back-wall: **St. George, by *Donatello*, a chivalrous figure breathing cheerful and courageous youth, posted firmly and defiantly, with a huge shield and simple armour (1416; brought hither from Or San Michele, p. 441, in 1892). — The casts of *Donatello's* other works indicate their provenience by labels.

II. Saloon: valuable tapestries and fabrics on the walls.

III. Saloon: *Carrand Collection, left to the Museum in 1889. On the entrance-wall, paintings of the Umbrian, Sienese, and other Italian schools. By the first window to the right, *Hugo van der Goes* (?), Madonna, a small picture; *Low German Pictures* of the 15-16th centuries. 1st Case, Bronzes of the Renaissance. 217. *Bonacolsi*, Cybele (?); 221. *Venetian School* (16th cent.), Fortuna; *226. *Giov. da Bologna*, Architecture; 254, 258, 259. Venetian candelabra. By the 2nd window, Diptychs of the *Burgundian School*. 2nd Case: Enamels, implements, and other small articles. 3rd Case: Carved ivory, chiefly Romanesque. 4th Case: Wood-carvings, *Enamels, etc. On the walls are tapestry and tiles. — Beneath a coloured relief of the Madonna with a worshipping Podestà, is the entrance to the —

IV. Saloon, originally a chapel, afterwards (down to the 18th cent.) a prison for those condemned to death, adorned with sadly damaged frescoes, ascribed to *Giotto*, but probably executed after the fire in 1337 by his pupils.

Opposite us: *Paradise*, with a portrait of Dante as a youth (to the right), restored in 1850, when the whitewash which covered it was removed. To the right and left, below, Madonna and St. Jerome. Over the door, the Infernal Regions. On the side-walls, the history of St. Mary of Egypt and Mary Magdalen.

This saloon also contains valuable niellos, enamels, goldsmith's work, etc. Also choir-stalls of 1493, and an inlaid choir-desk

(1498). On the right wall, coloured relief of the Madonna, probably by the *Master of the Pellegrini Chapel* (p. 214). — The Side Room, to the right, contains fine specimens of weaving and embroidery and handsome ecclesiastical vestments (Carrand Collection).

V. Saloon. Chiefly carvings in ivory. In the first cabinet, below, crozier of the 13th cent.; two triptychs of the 14th cent.; early-Christian ring, with the Adoration of the Magi; *Madonna of the 15th cent.; Byzantine casket; comb of the 15th cent.; consular diptych; Oriental powder-horn; statuettes of the 17-18th centuries. Then cabinets with fine crystal of the 16th cent., ivory vessels, and goldsmiths' work. At the end-wall, works in amber. By the window, two ivory saddles of the 14th century. (The door to the left in this saloon leads to the second floor, see p. 457.)

VI. Saloon (and the VII.): Bronzes. In the centre: **Andrea Verrocchio*, David (1476), attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head, but not so dignified either in bearing or form as Donatello's David in Room I. Entrance-wall: Reliquary of SS. Protus and Hyacinthus, by *Lor. Ghiberti* (1428); *Bertoldo*, Ancient battle-scene in relief; in the case, imitations of antique and Renaissance statuettes and (below, to the right) Hercules and Antæus by *Ant. Pollajuolo*. Exit-wall: *Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunelleschi*, specimens produced in their competition for the execution of the gates of the Baptistery (p. 443). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. Crucifixion (relief) and a small Frieze of children with Silenus, by *Bertoldo*; recumbent figure of Marino Sozzino in bronze (1428), by *Lor. Vecchietta* of Siena; *Tuscan School* (16th cent.), bust of Mercury. — Opposite, case with fountain-figures and statuettes of the school of *Giov. da Bologna*.

VII. Saloon: In the centre: **Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1598 for a fountain at the Villa Medici in Rome. Two handsome candelabra. — Left side: *Benvenuto Cellini* (?), Ganymede and the eagle; *Daniele da Volterra*, Bust of Michael Angelo; two cabinets with imitations of ancient and Renaissance statuettes. Between them, Colossal bust of the Grand-Duke Cosimo I. in bronze, by *Benvenuto Cellini* (1546); the models in *Wax (1545) and bronze for that master's Perseus (somewhat differing from it), and an alto-relief of Perseus and Andromeda (comp. p. 424). Then, Serpent Worship, a relief by *Vinc. Danti;* Venus, by *Giov. da Bologna*. — End-wall: *Elia Candido*, Æolus, the wind-god; *Giov. da Bologna*, Galatea, Apollo.

The cabinets contain portraits of the 15th cent. and other admirable small reliefs. — We now return through the 5th Saloon and ascend to the —

Second Floor. I. Room. By the walls, fine coffers and numerous glazed terracotta reliefs by *Luca*, *Andrea*, and *Giovanni della Robbia*. Most of the earlier works, by *Luca* and *Andrea*, are white upon a blue ground; the later works by *Giovanni* and others are sometimes entirely coloured. — II. Room (right). Continuation of the Della Robbia Works. By the end-wall to the right, four *Madonnas by *Luca*. On the wall to the left: Adoration of the Holy Child (1521) and an Annunciation by *Giovanni;* Bust of a child, and three Madonnas by *Andrea*, one of them with a fine sandstone pedestal in the style of Donatello. Near the exit, a round relief of the Madonna, in which the flesh parts are left unglazed, by *Giovanni*. In the centre is a collection of fine Majolica, chiefly from the manufactories of Urbino, Gubbio, and Faenza (16th cent.).

In the III. Room (tower-room) are Florentine tapestries, a collection of dies, fine glass vessels, etc. — We now return to Room I and pass to the left into the —

IV. Room: chiefly works in marble. To the right, Angel with a musical instrument, a statue by *Orcagna* (?); *Andrea Verrocchio*, tomb-relief of the wife of Fr. Tornabuoni, who died in her confinement (1477); above, relief-portraits of Federigo da Montefeltro (r.) and Francesco Sforza (l.), by *Gian Cristoforo Romano;* bust of Franc. Sassetti by *Ant. Rossellino*. Opposite: Bust of Pietro Mellini, by *Benedetto da Majano* (1474); Bust of Matteo Palmieri, by *Antonio Rossellino* (1468). — By the left wall: Bust of a young warrior by *Ant. Pollajuolo;* bust of Piero di Lorenzo de' Medici by *Verrocchio* (?).

V. Room: Works in marble. In the centre: *Benedetto da Majano*, John the Baptist (1481); *Jac. Sansovino*, Bacchus (injured by fire), from the master's early Florentine period; *Michael Angelo*, Statue of Apollo (unfinished), begun in 1530 for Baccio Valori. By the entrance-wall, Relief of the Madonna, *Busts of Piero (1453) and Giovanni di Cosimo de' Medici, Bust of Rinaldo della Luna (1461), all by *Mino da Fiesole*. — To the left: *Ant. Rossellino*, Statue of John the Baptist when a boy (1477); *Andrea Verrocchio*, Madonna and Child, and *Bust of a girl with a rose; *Matteo Civitali*, Faith, Ecce Homo; *Ant. Rossellino*, Mary adoring the Child, and John the Baptist (bust); Style of *Desiderio da Settignano*, Bust of a girl; *Franc. Laurana*, Relief-portrait of Battista Sforza (p. 432); *Luca della Robbia*, St. Peter's Liberation and Crucifixion (1438). — Window-wall: *Tuscan School* (15th cent.), Coronation of an emperor (partly restored in plaster).

From the IV. Room we proceed to the right to the VI. Room, which contains a valuable assortment of seals, and French Gobelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of **La Badía** (Pl. F, 5; entrance in the passage, to the left), founded by Willa, the mother of the Tuscan Margrave Hugo, who died about 1000 A.D. The present building was chiefly erected by *Segaloni* (1625), who left nothing of the original edifice (built by *Arnolfo di Cambio* in 1285) except the termination of the choir, and thus destroyed a number of frescoes by Giotto, Masaccio, and others.

The door next the Bargello is by *Benedetto da Rovezzano* (?), 1495; in the lunette a relief by *Benedetto Buglioni*. In the Interior, to the right (opposite the entrance), a *Madonna and saints, in the right transept. Monument of Bernardo Giugni (1466), and in the left transept, that of the Margrave Hugo (1481), all by *Mino da Fiesole*. In a chapel to the left of the last, *Madonna appearing to St. Bernard, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by *Segaloni*. — The graceful Campanile (1330) was restored in 1895. — The Monastery Court contains remains of monuments of the old noblesse (with whom this was a favourite church in Dante's time) and unimportant frescoes of the 15th century. — In the second passage to the right of the church is a chapel containing a fine picture of the 14th century.

A few paces farther on, to the right (No. 10), is the **Palazzo Quaratesi* (Pl. F, 5), by Brunelleschi, with a handsome court; at the corners are the armorial bearings of the Pazzi (p. 418), to which it once belonged, by Donatello. Adjacent the *Palazzo Nonfinito* (Pl. F, 5), in the baroque style by Buontalenti (1592), now the telegraph-office. — Between these two palaces diverges the Borgo degli Albizzi (Pl. F, G, 5), containing the *Palazzo Altoviti* (No. 18), adorned with the busts of celebrated Florentines ('I Visacci', *i.e.* 'the caricatures'; 1570).

Following the Via Ghibellina from the Bargello, we reach a building on the right, part of which is occupied by the *Teatro Pagliano* (Pl. F, G, 6). At the entrance to it (No. 83 in the street), a lunette of the first flight of steps is adorned with a *Fresco* of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 418) from Florence on the festival of St. Anne, 1343', interesting on account of the view it contains of the Palazzo Vecchio. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.). — Farther on is the *Casa Buonarroti* (p. 462).

In the spacious Piazza Santa Croce (Pl. F, G, 6) rises **Dante's Monument**, by *Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the great poet (b. 1265), 14th May, 1865. It consists of a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the Divina Commedia: the Convito, Vita Nuova, De Vulgari Eloquentia, De Monarchia. Round the pedestal below are the arms of the principal cities of Italy. — To the right (No. 23) is the *Palazzo dell' Antella*, with a façade decorated with frescoes which were executed in 1620 within the short space of 27 days by *Giovanni da S. Giovanni* and other masters. To the N.W. is the *Palazzo Serristori*, a graceful structure by Baccio d'Agnolo.

The church of ***Santa Croce** (Pl. G, 6), a cruciform edifice borne by

columns, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the unattractive façade, which was executed in 1857-63 by *Niccolò Matas*, at the expense of Mr. Francis Sloane (d. 1871), from the old design said to be by *Cronaca*. The tower has been well restored. Over the central door is a bas-relief (Raising of the Cross), by *Dupré*. The interior, consisting of nave and aisles 130 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and an open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence, and its interest is greatly increased by the frescoes of *Giotto* and his successors *Taddeo Gaddi*, *Maso di Banco*, *Giovanni da Milano*, *Agnolo Gaddi*, etc. (best light in the morning). The baroque altars were erected by *Giorgio Vasari* in 1566, by order of Cosimo I.

Entrance Wall. Over the central door are a window filled with stained glass (Descent from the Cross) from drawings ascribed to *Lorenzo Ghiberti*, and a bronze statue of St. Louis by *Donatello*.

Right Aisle. On the right, beyond the first altar, *Tomb of Michael Angelo, whose remains repose below it (d. at Rome, 1564), erected in 1570 after *Vasari's* design, the bust by *Battista Lorenzi*, the fine figure of Architecture by *Giovanni dall' Opera*, Painting and Sculpture by *Lorenzi* and *Valerio Cioli*. — On the pillar opposite, the '*Madonna del Latte', a relief by *Rossellino*, above the tombstone of Francesco Neri. — Beyond the second altar, Monument to Dante (interred at Ravenna, p. 367), with the inscription 'Onorate l'altissimo poeta!', by *Stefano Ricci* (1829). — Tomb of Alfieri (d. 1803), by *Canova* (erected at the expense of the Countess of Albany). — *Marble pulpit, by the pillar to the left, by *Benedetto da Majano*, described as 'the most beautiful pulpit in Italy'. The five reliefs represent the Confirmation of the Franciscan Order, the Burning of the books, the 'Stigmata', the Death of St. Francis, and Execution of brothers of the Order; below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. — Macchiavelli (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, 'Tanto nomini nullum par elogium'. — Lanzi (d. 1810), the writer on art. — Benedetto de' Cavalcanti; above it is a fresco by *Piero Pollajuolo*, representing John the Baptist and St. Francis. Adjacent is an *Annunciation, an early relief by *Donatello*; above, four charming Putti. — *Monument of the statesman Leonardo Bruni (d. 1444), surnamed Aretino from his birthplace, by *Bern. Rossellino*, one of the first of the large Renaissance tombs, afterwards so frequently imitated. — In the floor is a simple memorial slab marking the tomb of Gioacchino Rossini (d. 1868), the composer, whose remains were brought from Paris.

Right Transept. At the corner: Monument of Principe Neri Corsini (d. 1859), by *O. Fantacchiotti*. — The Chapel of the Castellani, or del S. Sacramento (1st on the right) is adorned with frescoes on the right from the lives of St. Nicholas and John the Baptist, on the left from those of SS. John and Anthony by *Agnolo Gaddi;* on the right and left SS. Francis and Bernard, life-size, by the *Della Robbia;* on the left, the *Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and the bas-relief (Faith, Hope, and Charity) by *Santarelli*. — Farther on, Cappella Baroncelli, now *Giugni*, with frescoes from the life of the Virgin, the principal work of *Taddeo Gaddi*. Over the altar a Pietà in marble by *Bandinelli* ('forms without significance and of poorest composition' according to Burckhardt). On the right a statue of the Madonna by *Vincenzo Perugino*. Above these is the Madonna

della Cintola, a fresco by *Bastiano Mainardi*. To the right of the entrance to this chapel is a Gothic monument of 1327.

The door of the corridor leading to the sacristy is next reached. At the end of the corridor is the CAPPELLA MEDICI, erected by *Michelozzo* for Cosimo Pater Patriæ. By the right wall are a marble ciborium, by *Mino da Fiesole*, and a relief of the Madonna, of the *School of Donatello*. Above the door, *Christ between two angels, on the left wall, Madonna (after Verrocchio), and Madonna with saints above the altar, all terracotta reliefs of the *School of the Robbia*. On the left wall also is a *Coronation of the Virgin by *Giotto:* — Note the calm kindliness, the tender solicitude in the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin .... Let the student mark also how admirably the idea of a heavenly choir is rendered; how intent the choristers on their canticles, the players on their melody, how quiet, yet how full of purpose, how characteristic and expressive are the faces; how appropriate the grave intentness and tender sentiment of some angels; how correct the action and movements of others; how grave yet how ardent are the saints, how admirably balanced the groups *(C. & C.)*. — The SACRISTY (entrance by the handsome first door to the left in the corridor) contains frescoes (on the wall to the right, scenes from the Passion, by *Niccolò di Pietro Gerini*), large missals with ancient miniatures, and *Cabinets and doors with fine intarsia work (15th cent.). — The CAPPELLA RINUCCINI (separated from the sacristy by a beautiful iron railing) is adorned with frescoes (scenes from the life of Mary Magdalen and the Virgin) by *Giovanni da Milano* (1365). — (The cloisters, which adjoin this chapel, are entered from the Piazza, p. 461.)

The chapel to the right in the church on leaving the corridor contains frescoes of the time of Cimabue, representing the Contest of the Archangel Michael. — The 3rd chapel belongs to the Bonaparte family; monument (l.) of Carlotta Bonaparte (d. 1839) and (r.) that of Julia Clary-Bonaparte (d. 1845), by *Bartolini*.

We now come to the chapels of the Peruzzi and the Bardi, containing ***Giotto's* principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These fine works were discovered and extensively restored by G. Bianchi in 1853. In the CAPPELLA PERUZZI Giotto has portrayed the life of the two St. Johns: (to the left) Zacharias at the altar, *Nativity of the Baptist (with a very fine figure of Elizabeth), *Dancing of the daughter of Herodias; (on the right) Vision of the Evangelist in Patmos, from the Apocalypse, Resuscitation of Drusiana, and *Ascension of the Evangelist, whose tomb his disciples find empty. The altar-piece, a Madonna with SS. Rochus and Sebastian, is ascribed to *Andrea del Sarto*. — In the CAPPELLA BARDI (the next), which Mr. Ruskin calls 'the most interesting and perfect little Gothic chapel in all Italy', *Giotto* depicts scenes from the life of St. Francis of Assisi: (to the right, above), Confirmation of the rules of his order by the Pope, *St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Assisi on his death-bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis flees from his father's house, He appears to St. Anthony at Arles, and his *Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty, Chastity, and Obedience, the three chief virtues of the order, and the saint in glory. The vaultings above the windows are embellished with the figures of the four great Franciscan saints, St. Louis of France, St. Clara, St. Elisabeth of Hungary, and St. Louis of Toulouse. The altar-piece is a portrait of St. Francis, with twenty lateral pictures (13th cent.). For a farther discussion of the frescoes in this chapel the reader should turn to Nos. I & III of *Ruskin's* 'Mornings in Florence'.

The CHOIR is adorned with *Frescoes by *Agnolo Gaddi* (middle of the 14th cent.), from the legend of the Finding of the Cross; on the ceiling the Evangelist and saints. The high-altar was designed by *Vasari*.

LEFT TRANSEPT. In the 4TH CHAPEL: Martyrdom of SS. Lawrence and Stephen, frescoes by *Bernardo Daddi;* over the altar Madonna with saints,

a coloured relief in terracotta, by *Giovanni della Robbia*. — The 5TH CHAPEL (S. Silvestro) contains frescoes by *Maso di Banco*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; Last Judgment (freely retouched), above the sarcophagus of Uberto de' Bardi; Entombment, above the adjoining sarcophagus. — Above the altar of the central chapel, separated from the end of the transept by a railing, is a Crucifixion, an early work of *Donatello* (executed in competition with Brunelleschi, see p. 478), covered. — At the corner of the transept and left aisle are the monuments of the composer L. Cherubini (born at Florence 1760, d. 1842) and the engraver Raphael Morghen (d. 1833), both by *Fantacchiotti*. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti, erected by the last of his family, a group by *Bartolini*, unfinished.

LEFT AISLE. *Monument of Carlo Marsuppini (d. 1450), secretary of state, by *Desiderio da Settignano*, surpassing the tomb of his predecessor Bruni (p. 459) in wealth of ornament (cast in South Kensington Museum). Model of a monument to Donatello. Near the entrance, monument of Galileo Galilei (d. 1642), by *G. B. Foggini*. Adjoining the entrance is the monument of the savant Gino Capponi. — In the middle of the nave, near the choir, the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The CLOISTERS, erected by *Arnolfo di Cambio*, are now usually entered from the Piazza S. Croce, through a gate adjoining the church. They contain old monuments of the Alamanni, Pazzi, and della Torre families, as well as modern works by *Costoli*, *Santarelli*, *Bartolini*, etc.; in the centre God the Father, a statue by *Bandinelli*. — Opposite the entrance from the Piazza is the *CAPPELLA OF THE PAZZI (the family which afterwards gave name to the famous conspiracy against the Medici), erected by *Brunelleschi* about 1420, and now under restoration, with a handsome portal, the entablature of which, borne by six ancient columns, is interrupted by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by *Donatello* and *Desiderio da Settignano*. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four Evangelists and twelve Apostles (below), are by *Luca della Robbia*. — To the right (on entering) is the old REFECTORY, containing a Last Supper by a prominent pupil of *Giotto (Taddeo Gaddi?)*; above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of SS. Francis and Louis, by an inferior hand. An adjoining room contains the Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da S. Giovanni*. — The *Second Cloisters, by *Brunelleschi*, one of the finest colonnaded courts of the early Renaissance (entrance through the barracks in the Corso de' Tintori), are now, like the former Franciscan convent, used for military purposes (no admission).

Leaving the Piazza S. Croce, we proceed to the S. through the Via de' Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti; restored in 1850), and reach the Ponte alle Grazie, see p. 495.

A little to the N. of S. Croce, at the corner of the Via Buonarroti, Via Ghibellina 64, is the **Casa Buonarroti** (Pl. G, 6), the house of Michael Angelo. In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the Buonarroti bequeathed to the city in 1858. This Galleria Buonarroti merits a visit on account of two early paintings and the designs and other reminiscences of Michael Angelo (adm., see p. 415; catalogue 30 c.).

Room I. To the right, 16. *Imitator of Giorgione*, Conversation-piece; *12. Battle of the Lapithæ and Centaurs, in relief, an early work by *Michael Angelo*, whose delight in bold movements, defiant attitudes, and the representation of vehement passion, is already apparent. Adjoining it, 10. the arm of a Discus-thrower (antique); above, 11. Woman with a basket of fruit, of the *School of the Robbia;* opposite, 1, 2. Portraits of Michael Angelo, the latter by *Marcello Venusti*, his pupil. 5. Predella representing the Legend of St. Nicholas, by *Pesellino* (early work). — To the left is —

Room II, with *Drawings by *Michael Angelo*. In the lower frames on the walls and in the middle, Architectural sketches. The best drawings in the upper frames are: by the entrance. 1. Head looking down, in red chalk; in frame 9, First design for the façade of S. Lorenzo (p. 472); 12, 13. Studies for the Last Judgment in the Sistine Chapel; *15. Madonna with the Infant Christ (partly executed in colours). — We return through Room I to —

Room III. By the window-wall: 20. Statue of Michael Angelo in a sitting posture, executed by *Ant. Novelli*, in 1620; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories by the artists of the 16th century. Exit-wall: Madonna and saints by *Jacopo da Empoli*, of which Michael Angelo is said to have drawn the design.

Room IV. Family pictures.

Room V (chapel): *72. Madonna and Child, a bas-relief in marble, another early work of *Michael Angelo;* 71. Cast of a Descent from the Cross; 79. Bronze bust of Michael Angelo, by *Ricciarelli*.

Room VI. Archives of MSS. of Michael Angelo and clay models and autographs of the master (to the left 1, and to the right 10, *Models of the David). In the last room is some majolica.

Above the door of No. 93, Via dell' Agnolo, the next street parallel to the Via Ghibellina, is a Madonna by *Luca della Robbia* (an early work).

Farther to the N.E., in the Piazza S. Ambrogio, is the church of **Sant' Ambrogio** (Pl. H, 6). In the interior, on the right, 2nd and 3rd chapels, pictures of the school of *Spinello Aretino;* to the left in the choir, a Tabernacle by *Mino da Fiesole* (1482) and a large fresco by *Cos. Rosselli* (1486; satisfactory light only in the morning).

The Via S. Ambrogio, on the left side of which is a handsome new *Synagogue* (*Tempio Israelitico;* Pl. H, 5), leads to the *Piazza d'Azeglio* (see pp. 453, 449).

d. From the Piazza del Duomo to SS. Annunziata and S. Marco, returning by the Via Cavour.

Leaving the Piazza del Duomo (p. 442) by the Via de' Servi (Pl. F, G, 4), we pass the *Palazzo Fiaschi* (No. 10) on the right (fine

windows) and the *Palazzo Buturlin* (No. 15) on the left, the latter, with its handsome court and modern painting, erected by Domenico, son of Baccio d'Agnolo. We then reach the —

*Piazza dell' Annunziata (Pl. G, 3, 4), at the left corner of which is the *Palazzo Riccardi-Mannelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.E. side of the piazza rises the ***Spedale degli Innocenti,** or *Foundling Hospital* (Pl. G, 4), begun in 1419 by *Brunelleschi*, continued by his pupil *Francesco della Luna*, and completed in 1451, at the expense of the Guild of Silk Workers. The medallions with charming *Infants in swaddling clothes, between the arches, are by *Andr. della Robbia*. — To the left in the court, over the door leading to the church of Santa Maria degli Innocenti, is a good Annunciation by *Andrea della Robbia*. The Interior (restored in 1786) contains an altar-piece (covered), the *Adoration of the Magi, by *Domenico Ghirlandajo* (1488). On the right side of the court is the entrance to a small picture-gallery (Piero di Cosimo, etc.). — Opposite the Spedale is the hall of the *Servi di S. Maria* brother-hood, erected from *Brunelleschi's* design by *Antonio da Sangallo the Elder* (1519).

The church of the ***Santissima Annunziata** (Pl. G, H, 3), founded in 1250 on the site of the Romanesque church of *Santa Maria della Pace*, has since been frequently altered and redecorated. The handsome portico with its three doors was built by *Caccini* (1601), in accordance with the central arch by *Antonio da Sangallo* (1454). The door on the W. leads to the old Servite monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded in 1300, and restored in 1615. Over the central door a mosaic by *Davide Ghirlandajo*, representing the Annunciation (1509).

The Anterior Court, which is first entered, was adorned in 1509-14 with *Frescoes by *Andrea del Sarto* and his pupils. (The frescoes are now protected from the weather by a glass colonnade, which may be entered.) On the right the Assumption, by *Rosso Fiorentino* (1517); Visitation, by *Pontormo* (1516); Nuptials of Mary, by *Franciabigio* (1513), damaged by the painter himself in his choler at its premature uncovering by some of the monks; *Nativity of Mary, by *Andrea del Sarto*, painted in 1514, and 'on the highest level ever reached in fresco'; *Arrival of the Magi, by the same master, executed with a still more running hand but with less chastened sentiment, the figures characterised by a self-confident swing (*C. & C.*: in the left foreground, portrait of the painter, in the right Sansovino). Farther on, left of the entrance, Nativity, by *Alessio Baldovinetti* (1460); Investiture of S. Filippo, by *Cosimo Rosselli* (1476). *S. Filippo clothing the sick, by *Andrea del Sarto;* monument with bust of Andrea, by *G. Caccini;* *Gamblers struck by lightning while mocking

S. Filippo, by *Andrea del Sarto;* *Cure of a possessed woman, *Dead man raised to life by the corpse of S. Filippo, and Miracles wrought by his robes, both by *Andrea del Sarto.* 'Carried away by his feeling for harmony of colour, and charmed whenever he could realize a vague and vaporous twilight of tone (see especially the Death of the Saint), Andrea was unable to combine that appearance with absolute neutral contrasts .... but the balance was almost restored by the facility with which he obtained transparence, gay colours, and smoothness in the melting of tints into each other'. — *C. & C.*

The Interior, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1670). The 1st chapel on the right contains frescoes by *Matteo Rosselli.* Over an altar to the left, in the S. transept, a Pietà by *Bandinelli*, who with his wife is buried under it. — The large Rotunda of the Choir (1444-1472), designed by *Leon Battista Alberti*, and adorned with frescoes by *Volterrano* (1683), is peculiar; though its effect has been somewhat marred by the later baroque decorations. It was built at the expense of Lodovico Gonzaga of Mantua. To the left at the entrance is the monument of Angelo Marzi-Medici by *Francesco da Sangallo* (1546). In the 2nd chapel on the right the Nuptials of St. Catharine by *Biliverti* (1606). The 5th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupil *Francavilla*, with the monument of the former; in the 7th chapel a Madonna with saints, by *Pietro Perugino.* In the 2nd chapel of the nave, after the choir is quitted: Assumption, by *Pietro Perugino.* In the 4th chapel, the Last Judgment, copied from Michael Angelo's picture in the Sistina by *Alessandro Allori.* Frescoes by the same. — The *Cappella della Vergine Annunziata* in the nave to the left of the entrance, covered with a kind of canopy, erected in 1448 by *Pagno di Lapo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by the Medicis, contains a 'miraculous' and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar, the Saviour by *Andrea del Sarto* (1515).

A door in the N. transept leads to the Cloisters. Adjoining this door, on the outside, opposite the entrance from the street, is a *Fresco by *Andrea del Sarto*, the Madonna del Sacco (1525), remarkable for the calm and dignified composition, and the beauty of the colouring, which is still discernible in spite of its damaged condition. Below it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters *(Cappella di S. Luca)*, adorned with paintings by *G. Vasari*, *Pontormo*, and others, and containing the tomb of Benv. Cellini. In the Second Cloisters, to the left, is a terracotta statue of John the Baptist, by *Michelozzo.* Keys with the sacristan, who also opens the glass arcade in the anterior court.

The Via della Colonna leads hence to the Piazza d'Azeglio (p. 449).

To the N.W. of the Piazza dell' Annunziata the Via della Sapienza leads to the Piazza San Marco (Pl. G, 3), which is adorned with a bronze statue of *General Fanti* (d. 1861), by Fedi, erected in 1872. — On the N. side of this piazza rises **San Marco**, a church without aisles, with a flat ceiling and a dome over the choir, erected in 1290, completely altered in the 16th cent., and provided with a new façade in 1780.

Interior. Over the central door Christ, painted 'a tempera' on a gold ground, by *Giotto.* Right Wall, 2nd altar: *Madonna with saints, by *Fra Bartolommeo* (1509; injured); 3rd altar: Madonna and two saints, an early-Christian mosaic from Rome (modernized). — In the Sacristy (erected by *Michelozzo*, 1437) a recumbent statue of St. Antoninus in bronze, by *Portigiani.* — Adjoining the choir on the left is the chapel of Prince Stanislaus Poniatowski (d. 1833). — Then the Chapel of St. Antoninus (who was

once a monk in this monastery); architecture and statue of the saint by *Giovanni da Bologna;* the six statues of other saints are by *Francavilla.* Frescoes, representing the burial of the saint, by *Passignani.* — This church contains (between the 2nd and 3rd altars of the left wall) the tombs of the celebrated scholar *Giovanni Pico della Mirandola*, the friend of Lorenzo de' Medici, who died in 1494 at the age of 31, and of the equally eminent *Angelus Politianus* (d. 1495).

Adjacent to the church is the entrance to the once far-famed ***Monastery of San Marco** (Pl. G, 3), now suppressed, and fitted up as the *Museo di San Marco* (adm., see p. 415; catalogue $1^1/_2$ fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosimo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436-43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards it was decorated by *Fra Giovanni Angelico da Fiesole* (1387-1455) with those charming *Frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1475-1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 422) were also once inmates of this monastery.

The Cloisters, which are entered immediately from the street, contain a fresco by *Poccetti* in the 5th lunette to the right of the entrance, showing the original uncompleted façade of the cathedral (comp. p. 444), and five other lunettes with frescoes by *Fra Angelico:* to the left of Poccetti's fresco, over the entrance to the 'foresteria', or apartments devoted to hospitality, **Christ as a pilgrim welcomed by two Dominican monks ('No scene more true, more noble, or more exquisitely rendered than this, can be imagined': *C. & C.*); over the door of the refectory, *Christ with the wound-prints, the head of elevated beauty and divine gentleness; over the door to the chapter-house (see below). St. Dominic with the scourge of nine thongs; opposite the entrance, *Christ on the Cross, with St. Dominic; left, over the door to the sacristy, St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his finger on his lips. — The second door in the wall opposite the entrance leads to the Chapter House, which contains a large *Crucifixion Christ between the thieves, surrounded by a group of twenty saints, all lifesize, with busts of seventeen Dominicans below, by *Fra Angelico.* — The door in the corner of the cloisters leads to the Great Refectory, one of the walls of which is adorned with the so-called *Providenza (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Antonio Sogliani.* The door next to the chapter-house leads to the second monastery court (usually closed), in the passage to which, on the right, is the staircase to the upper floor. On the left, before the staircase is reached, is the Small Refectory, containing a *Last Supper by *Dom. Ghirlandajo.*

Upper Floor. The corridor and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico*, and partly by his pupils. In the Corridor: *Annunciation, and Christ on the Cross with St. Dominic. — In the Cells: 3rd, Annunciation; 6th, Transfiguration; opposite, in the corridor, *Madonna enthroned, with saints; 8. The two Maries at the Sepulchre; 9. *Coronation of the Virgin, whose humble joy is beautifully depicted. The *last cells* on the left side of the adjoining passage were once occupied by *Savonarola.* In No. 12: Madonna by *Fra Bartolommeo;* below, bronze bust of Savonarola, and a relief by *Dupré;* on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery), by *Fra Bartolommeo;* by the wall to the right, bust of Benivieni by *Bastianini*, a self-taught artist (d. 1868); above, Madonna by *Fra Bartolommeo.* Cell No. 13 contains a portrait of Savonarola by *Fra Bartolommeo*, and autographs, No. 14 his crucifix and a copy of an old pic-

ture representing his execution (original at the Palazzo Corsini, p. 482). — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (d. 1459), Archbishop of Florence. — Opposite is the LIBRARY, the first public library in Italy, built by *Michelozzo* in 1441 for Cosimo de' Medici, who presented it with 400 valuable MSS.; the glass-cases in the middle contain 82 ritual books from S. Marco and other convents and churches, with miniatures by *Fra Benedetto*, the brother of Angelico, and other celebrated artists of the 15th century. On the other side of this passage are TWO CELLS (Nos. 33. 34). near those of St. Antonine, and containing three small easel pictures by *Fra Angelico* (Madonna della Stella, Coronation of the Virgin, and Adoration of the Magi with the Annunciation). The LAST CELL on the right, embellished with an *Adoration of the Magi, al fresco, by *Fra Angelico*, is said to be that which Cosimo Pater Patriæ caused to be fitted up for himself, and where he received the Abbot Antoninus and Fra Angelico; it contains his portrait by *Pontormo* and a terracotta bust of St. Antonine.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

On the E. side of the piazza lies the *Reale Istituto di Studj Superiori* (entr. Piazza S. Marco 2), the first floor of which contains the *Indian Museum*, founded by A. de Gubernatis (open free on Sun.; catalogue 60 c.), and the *Mineralogical* and *Geological Collections* belonging to the University. — This building is adjoined on the N. E. by the fine *Botanical Garden* of the University (Pl. H, 3; entr., Via Micheli 3), usually called the *Giardino de' Semplici*.

The quiet Via Ricasoli leads from the S. angle of the Piazza di S. Marco to the Piazza del Duomo. No. 52 in this street is the entrance to the Accademia delle Belle Arti (Pl. G, 3), containing the *GALLERIA ANTICA E MODERNA (admission, see p. 415; catalogue 2 fr.). The building was originally the *Ospedale di S. Matteo*, to which the Tribune of David was afterwards added. — This collection of ancient masters contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room II. No. 103, etc.) and *Fra Angelico's* Life of Christ (Room VI, No. 233) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the Last Judgment (Room VI, No. 266) and the Descent from the Cross (Room II, No. 166), however, afford a good idea of Fra Angelico's works. This collection also possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to Fra Angelico in his modes of thought (Adoration of the Magi; Room II, No. 165). This work affords distinct evidence of the unity of sentiment which existed between the

Schools of the North and South in the 15th cent., notwithstanding their external independence. The collection is chiefly important for the study of the Florentine art of the 15th century. The excellent narrative-painter *Francesco Pesellino* (Room IV, No. 72) appears here as the heir of *Masaccio*, who is by no means well represented in this gallery (Room IV, No. 70). *Filippo Lippi's* Coronation of the Virgin (Room III, No. 62), with a portrait of himself, belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms; he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. The want of repose caused by the desire to introduce technical novelties is apparent in *Sandro Botticelli's* Coronation of Mary (Room IV, No. 73); and *Verrocchio's* Baptism (Room IV, No. 71) shows the same tendency in a higher degree, while distantly recalling Leonardo's technical skill and sense of form. *Domenico Ghirlandajo*, another master of this school, was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room III, No. 66) is better preserved than the Nativity of Christ (Room II, No. 95). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of the old masters, is most instructive. *Lorenzo di Credi's* Nativity (Room V, No. 92) is not only a carefully executed, but also an impressive picture on account of its beauty of expression and symmetry of composition. Among *Fra Bartolommeo's* pictures, Mary appearing to St. Bernard (Room V, No. 97) is particularly worthy of notice, as it affords an insight into the master's method of painting. *Mariotto Albertinelli*, who is closely allied to Fra Bartolommeo, is well represented by a Trinity (Room III, No. 63); his Annunciation (Room II, No. 69) is no longer in its original condition. *Perugino's* pictures are greatly above the average merit of his works: in his Pietà (Room III, No. 56) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (57), admirable both in composition and execution, reveals him at the zenith of his power.

Room I. Tapestry, representing the creation of the world, and casts from sculptures by Michael Angelo. — The door to the right leads to the Room No. VI. We go first straight on to the —

Cupola Saloon, in the centre of which stands the celebrated *David ('Il Gigante') by *Michael Angelo*, shaped by the youthful artist in 1501-1504 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 422).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the 'David'. Vasari sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and

assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling; next instant he will make the attack'. — *Springer.*

This room contains a collection of casts and photographs of the great master's works. The steps to the left lead hence to —

Room II, which is divided by screens into three sections, and contains works of the *Tuscan Schools* of the 13-18th centuries. Section I. Works of the 13-15th centuries. To the left of the door: 102. *Cimabue*, Madonna and angels (13th cent.). [On the wall behind this picture is a fresco (shown by the custodian on request), ascribed to *Andrea del Sarto* and dating from the time when the building was the Ospedale di San Matteo (see p. 466).] Then. *103. *Giotto*, Madonna with angels; 104-115. *School of Giotto*, Scenes from the life of Christ; 117-126. *School of Giotto*, Scenes from the life of St. Francis; 127. *Agnolo Gaddi*, Madonna enthroned, with saints. End-wall (beyond the door): 134. *Ambrogio Lorenzetti*, Presentation in the Temple (1342); 147. *Florentine School* (15th cent.), Portion of a chest, with the representation of a wedding (Adimari-Ricasoli), of historical interest; 159. *Alessio Baldovinetti*, Trinity. Adjacent, *Sandro Botticelli*, 157. Resurrection; 158. Death of St. Augustine; 161. Daughter of Herodias with the head of the Baptist; 162. Vision of St. Augustine (these four parts of an altar-piece). 164. *Luca Signorelli*, Madonna with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. In the middle of the room, on easels: *165. *Gentile da Fabriano*, Adoration of the Magi (the painter's masterpiece, 1423), with pleasing episodes in the background; *166. *Fra Angelico*, Descent from the Cross. — Section II. Works of the 15-16th centuries. To the left: 168. *Fra Bartolommeo*, Christ and saints (chiefly frescoes); the monk's head in the centre is especially fine. *Albertinelli*, 167. Madonna enthroned, with saints, 169. Annunciation (1510); 172. *Fra Bartolommeo*, Savonarola in the character of St. Peter Martyr; 179. *Angelo Bronzino*, Portrait of Duke Cosimo I. In the middle: 195. *Dom. Ghirlandajo*, Adoration of the Shepherds (1485). — Section III. Works of the 16-18th centuries. To the left: 198. *Al. Allori*, Annunciation; 207. *Cristof. Allori*, Adoration of the Magi.

We now return to the Cupola Saloon and pass through the first door to the right into the —

III. Room of Perugino. To the left of the entrance: *Perugino*, *57. Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominicus, and Bernard, brought from Vallombrosa (1500);

*56. Pietà (early work); *Fra Filippo Lippi*, 55. Madonna with four saints, 54. St. Jerome; 53. *Perugino*, Christ on the Mt. of Olives; opposite, *66. *Dom. Ghirlandajo*, Madonna with angels and saints, with predella (No. 67); 65. *Luca Signorelli*, Crucifixion and Mary Magdalen (striking in its expression of absolute despair), perhaps executed by his pupils; *62. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk below to the right, with the inscription 'is perfecit opus', is a portrait of the painter himself. Below, predella with three saints. 63. *Albertinelli*, Trinity (1500); 61. *Andrea del Sarto*, Two angels. — The Perugino Room is adjoined on the right and left by the —

Botticelli Rooms (IV, V). — IV. Room. To the right of the entrance, 70. *Masaccio*, Madonna, with St. Anna and angels (injured); 71. *Andrea Verrocchio*, Baptism of Christ (much injured), said to have been finished by *Leonardo da Vinci*, who perhaps painted the two angels to the left; 72. *Franc. Pesellino*, Predella with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony; 73. *Sandro Botticelli*, Coronation of the Virgin, with predella (No. 74); 76. *Andrea del Sarto*, Four Saints, with predella (No. 77) representing scenes from their lives; 75. *Andrea del Sarto*, Christ (fresco); 78. *Perugino*, Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child. *80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, Flora with a personification of Fertility and a god of wind. 82. *Fra Filippo Lippi*, Adoration of the Child; 81. *Pacchiarotto*, Visitation. — V. Room. To the right of the entrance: 98. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half by *Pietro Perugino;* opposite, 84. *Sandro Botticelli* (? more probably *School of Verrocchio*), Tobias with the three angels; 85. *Sandro Botticelli*, Madonna enthroned, with six saints; 86. *Fra Filippo Lippi*, Predella with legendary scenes; 88. *Sandro Botticelli*, Madonna with six saints; 92. *Lor. di Credi*, Nativity, carefully painted, especially the landscape in the foreground; 89, 93. *Filippino Lippi*, Mary Magdalen and John the Baptist; 94. *Lor. di Credi*, Adoration of the Holy Child; 97. *Fra Bartolommeo*, Apparition of the Virgin to St. Bernard, a youthful work with a beautiful landscape. — We now return through the Cupola Saloon to the first room and turn to the left into the —

VI. Room of the Beato Angelico. Right: *Fra Angelico*, 227. Madonna and saints; 233-237, 252-254. Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); by the pillar, 243. *Fra Angelico*, History of SS. Cosmas and Damian. Above, *241, 242. *Perugino*, Portraits of two monks of Vallombrosa (p. 506); farther on, above, 246. *Fra Angelico*, Pietà; beside the door, to the left, *266. *Fra Angelico*, Last Judgment (the representation of the blessed, to the left, full of grace and feeling).

A staircase in the vestibule to the right ascends to the first floor, on which is the GALLERY OF MODERN PICTURES. — 1st R.: 19. *Morgari*, Death of Raphael (1880); 15. *P. Benvenuti*, Hector chiding Paris; 25. *Cassioli*, Battle of Legnano. — 2nd R.: 39. *Ussi*, Expulsion of the Duke of Athens from Florence (1860); 53. *Ademollo*, Battle of Solferino in 1859 (1865). — 3rd R.: 70. *Castagnola*, Filippo Lippi and the nun Buti (1854); 82. *Bezzuoli*, Entry of Charles VIII. of France into Florence; 88. *Sabatelli*, Murder of Buondelmonte. — 4th R.: 101. *Cortese*, Pontine Marshes near Terracina (1865); 107-113. *Signorini*, Popular festival at Florence. — 5th R.: 122. *Fattori*, Episode after the battle of Magenta. — 6th R.: 161. *Gioracchino Toma*, Shower of ashes at Naples (1880); 138. *Segoni*, Finding of Catiline's body; 148. *Fattori*, John the Baptist before Herod; 157. *A. Pasini*, Caravan in the desert (1864).

No. 54 in the Via Ricasoli is the entrance to the Court of the Academy, where a statue of St. Matthew, begun by *Michael Angelo*, as one of the Twelve Apostles he was to supply for the cathedral (1503), is preserved by the rear-wall.

The same building (entrance in the Via Alfani, No. 82) contains the celebrated manufactory of **Florentine Mosaics**, founded in the middle of the 16th cent. and transferred to this site in 1797. To the left is the *Museo dei Lavori in Pietre Dure* (adm., see p. 415), containing a collection of the materials used (Rooms 1-3) and of finished works (Rooms 4 & 5).

The wide VIA CAVOUR (Pl. G, 3), formerly *Via Larga*, runs along the N.W. side of the Piazza di S. Marco. In this street, at the corner of the Via degli Arazzieri, stands the *Casino di Livia*, a small but tasteful structure by Buontalenti (?).

Adjacent is the *Casino Mediceo* (No. 63; Pl. G, 2, 3; now a jury court), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo il Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 471). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Francesco Granacci, Giuliano Bugiardini, A. Sansovino, P. Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, Via Cavour 69, on the same side of the street, are the former cloisters of the barefooted monks, or Recollets, the **Chiostro dello Scalzo** (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable *Frescoes in grisaille from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (1515-26). Admission, see p. 415.

On the right: 1. Allegorical figure of Faith (1520); 2. The Angel appearing to Zacharias (1526); 3. Visitation (1524); 4. Nativity of the Baptist (1526); 5. Departure of John from his father's house, and 6. His meeting with Christ (these two by *Franciabigio*, 1518-19). — 7. Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1509); 8. Allegorical figure of Love (1520); 9. Allegorical figure of Justice (1515); 10. John preaching in the desert (1515); 11. John baptising (1517); 12. John made prisoner (1517); 13. Dance of Salome; 14. Death of John; 15. His head brought in on a charger; 16. Allegorical figure of

Hope (the last four painted in 1523). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*. For example, in the Sermon of John, the Pharisee in the long robe to the right and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the Via Micheli to the left, and enter the Via S. Gallo, No. 74 in which, a corner house, is the **Palazzo Nencini*, formerly the *Palazzo Pandolfini* (Pl. H, 2), erected after 1516 by Giov. Franc. da Sangallo, from the designs of Raphael. In the same street, at the corner of the Via S. Apollonia, is the old **Convent of Sant' Apollonia** (Pl. F, G, 3), entered from Via 27 Aprile No. 1 (*'Cenacolo di Sant' Apollonia'*), and containing a small picture-gallery (adm., see p. 415).

In the anteroom are paintings of the 15th century. — The 2nd Room contains several works by *Andrea del Castagno:* to the right, Last Supper (fresco); above, Crucifixion; to the right, Entombment; to the left, Resurrection. On the other walls are frescoes (about 1450), transferred to canvas (previously in the Villa Pandolfini at Legnaja), of nine portrait figures: Filippo Scolari, surnamed Pippo Spano, *i.e.* 'Obergespan' or supreme count of Temesvar, the conqueror of the Turks; Farinata degli Uberti, leader of the Ghibellines; Nic. Acciajuoli, mentioned on p. 499; the Cumæan Sibyl; Esther; Tomyris; Dante; Petrarch; and Boccaccio.

Returning by the Via Cavour from the Piazza di S. Marco to the Piazza del Duomo, we pass first, on the right (No. 45), the *Biblioteca Marucelliana* (Pl. G, 3; adm., see p. 415), founded in 1703 by *Francesco Marucelli*, and containing 120,000 vols. and a fine collection of engravings (catalogue); then, on the left, the *Palazzo Panciatichi* (Pl. F, 4), built about 1700 by *Carlo Fontana*, with a relief of the Madonna by *Desiderio da Settignano* at the corner.

Opposite the Pal. Panciatichi stands the old palace of the Medici, generally called after its later owners the **Palazzo Riccardi* (Pl. F, 3, 4), which has been in possession of the government since 1814 and is now occupied by the prefecture. It was erected about 1430 under Cosimo Pater Patriæ by *Michelozzo*, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on 1. Jan., 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, Alessandro, and Cosimo I. de' Medici (the last till 1540; comp. pp. 422, 485) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the Grand-Duke Ferdinand II. to the Riccardi family, who extended it considerably in 1714, enclosing within its precincts the *Strada del Traditore*, where on 7th Jan., 1537, Duke Alessandro was assassinated by Lorenzino de' Medici. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the Court, surrounded by arcades, ancient busts, Gothic statues with ancient heads, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the corner to the left, with the representation of the Calydonian Hunt, formerly contained the remains

of Guccio de' Medici, an ancestor of the family who was Gonfaloniere in 1299. The relief-medallions above the arcades, copied from antique gems, are by *Donatello*. — The passage to the Second Court contains ancient busts.

The staircase to the right leads to a Gallery, with frescoes by *Luca Giordano* (1632), and to the private Chapel of the Medici (adm., see p. 415), embellished with Frescoes by *Benozzo Gozzoli*, painted about 1459-63, representing the journey of the Magi, with numerous portraits of the Medici. Benozzo 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — *C. & C.* — On the window-walls are charming *Angels in the garden of heaven, of admirable design. — Fee ½ fr.

At the back of the palace, Via Ginori 4 (Pl. F, 3), is the entrance to the Biblioteca Riccardiana and the archives. The *Library*, founded in 1600 by Riccardo Riccardi, and purchased by the state in 1812, comprises 30,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gozzoli* and several MSS. by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission, see p. 415.

The short Via Gori separates the S.W. façade of the Palazzo Riccardi from the church of **S. Giovannino degli Scolopi** (belonging to the Padri delle Scuole Pie; Pl. F, 4), erected in 1352, remodelled in 1580 by *B. Ammanati*, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The church contains frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito*, etc. — The Via de' Ginori, to the W. behind the Pal. Riccardi, contains several fine old houses, among which mention may be made of No. 13, the *Palazzo Ginori* (Pl. F, 3), built by *Baccio d'Agnolo* for the Taddei family, with whom Raphael resided for some time.

e. From the Piazza del Duomo to San Lorenzo and Santa Maria Novella.

From the entrance of the *Via Cerretani*, which leads straight from the Piazza del Duomo (p. 442) to S. Maria Novella, the Borgo S. Lorenzo diverges to the right, and reaches the Piazza San Lorenzo (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end, near the Via de' Ginori (p. 472), is a statue of *Giovanni delle Bande Nere*, by *Bandinelli*, on a pedestal ('Base di S. Lorenzo'), with reliefs referring to Giovanni's victories.

***San Lorenzo** (Pl. E, F, 3, 4), founded and consecrated by St. Ambrose in 394, and restored in the 11th cent., is one of the most ancient churches in Italy. In 1425 the Medici and seven other families began a complete reconstruction of the church on a larger scale from the designs of *Filippo Brunelleschi*, who restored the form of the early Christian basilica, consisting of a nave and aisles terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling recesses on each side. Over the columns (14 in number,

and two pillars) he replaced the ancient architrave which had been removed in the middle ages, and which now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, was added by Brunelleschi's successor, *Ant. Manetti.* The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 474), and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 462).

At the end of the RIGHT AISLE is the Monument of the painter Pietro Benvenuti (d. 1844), said to be by *Thorwaldsen* (?). — Bas-reliefs on the two pulpits by *Donatello* and his pupils *Bertoldo* and *Bellano.* — RIGHT TRANSEPT, on the altar, a marble tabernacle by *Desiderio da Settignano.* — At the foot of the steps leading to the CHOIR is the simple tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funereal pomp. The Signoria honoured his memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault. — In the 2nd chapel to the left of the choir, the monument of a Countess Moltke Ferrari-Corbelli, by *Dupré*, 1864. — The square *OLD SACRISTY, built in 1421-28 by *Fil. Brunelleschi*, is covered with a polygonal dome, the projection with the altar having a small flat dome. The plastic *Decoration is by *Donatello:* above the bronze doors, which are adorned with reliefs, are two saints, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels, scenes from the life of John the Baptist (all in stucco). *Donatello* also executed the beautiful terracotta bust of St. Lawrence on the left side, and the marble monument of Giovanni Averardo de' Medici and Piccarda Bueri, the parents of Cosimo, beneath the table in the centre. To the left of the entrance, the simple and tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by *Andrea Verrocchio* (1472); Lorenzo and Giuliano are also interred here. In the small chamber, to the left, is a fountain also attributed by Vasari to *Verrocchio.* — In the 2nd chapel (Capp. Martelli) are a Monument to Donatello, by *R. Romanelli* (1896), and an *Annunciation, by *Fra Filippo Lippi.* — In the LEFT AISLE the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino.* Adjacent is a *Cantoria by *Donatello* and *Bertoldo.* — The adjoining door leads to the cloisters and the library (see below).

The CLOISTERS, immediately adjoining the church, are attributed to *Brunelleschi.* In accordance with an old custom the cloisters are a refuge for homeless cats, which are fed here daily at noon. To the right, by the church-door, is a statue of Paolo Giovio, the historian, by *Francesco da Sangallo* (1560). Adjacent is the entrance to the **Biblioteca Laurenziana** (Pl. E, F, 4; adm., see p. 415; gratuities forbidden), a library founded by Cosimo the Elder in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1524 from the design of *Michael Angelo*, the portico was built by him (very effective in spite of several eccentricities), and the staircase (which was also designed by Michael Angelo) was completed in 1571 by *Vasari;* the rotunda containing the Bibl. Delciana, was erected in 1841, from *Pasquale Poccianti's* design.

The wooden ceiling of the Library was executed by *G. B. del Tasso* and *Carota*, from *Michael Angelo's* designs (after 1529?). The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among

these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the Annals. The Pandects, of the 6th or 7th cent., carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of Æschylus, and best MS. of Cicero's Epistolæ ad Familiares. Petrarch's Canzone, with portraits of Petrarch and Laura. MSS. and letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri (p. 46). Document of the Council of Florence, 1439; Codex Amiatinus; Syrian gospels, with miniatures of the 6th cent.; maps of Ptolemy; miniatures, etc. Catalogues by Assemann (Oriental MSS.) and Bandini, continued by Furia.

To S. Lorenzo belong also the New Sacristy and the Chapel of the Princes, the entrance to which, however, is now in the Piazza Madonna (Pl. E, 3; adm., see p. 415) at the back of the church, nearly opposite the Via Faenza. From the vestibule we ascend a flight of steps to the left, and reach first the chapel of the princes, and then the new sacristy (on the left).

The Chapel of the Princes (*Cappella dei Principi*), the burial chapel of the grand-dukes of the Medici family, was constructed in 1604 by *Matteo Nigetti*, from the designs of *Giovanni de' Medici*.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable *Mosaics in stone. The paintings in the dome (Creation, Fall, Death of Abel, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti* (1828-38). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1575) to Cosimo III. (d. 1723; comp. p. 377). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. A new floor is being laid. — A sum of 22 million lire (about 880,000*l.*) was expended by the Medici family on the construction and decoration of this chapel.

The ****New Sacristy** (*Sagrestia Nuova*; admission, see p. 415; 50 c.), built by *Michael Angelo* for Pope Clement VII. (Giulio de' Medici) in 1523-29, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, niches, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Cosimo the Elder, Lorenzo the Magnificent, Popes Leo X. and Clement VII., and to the younger Giuliano and Lorenzo de' Medici) have been confined to the monuments of the two members of the family who had last died, *Giuliano de' Medici* (d. 1516), created Duc de Nemours by the King of France, and *Lorenzo de' Medici* (d. 1519), who became Duke of Urbino under Leo X. The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the MONUMENT OF GIULIANO DE' MEDICI, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the *Statues of Day and Night, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

La Notte, che in vedi in si dolci atti	'Tis Night, in deepest slumber; all can see
Dormire, fu da un Angelo scolpita	She sleeps (for Angelo divine did give
In questo sasso, e perchè dorme ha vita;	This stone a soul), and, since she sleeps, must live.
Destala, se no'l credi, e parleratti.	You doubt it? Wake her, she will speak to thee.

Michael Angelo, in allusion to the suppression of political liberty (see p. 474), answered:

Grato m' è'l sonno e più l'esser di sasso;	Ah! glad am I to sleep in stone, while woe
Mentre che'l danno e la vergogna dura	And dire disgrace rage unreprovéd near —
Non veder, non sentir m' è gran ventura;	A happy chance to neither see nor hear.
Però non mi destar; deh! parla basso!	So wake me not! When passing, whisper low.

Comp. Swinburne's fine sonnet 'In San Lorenzo', beginning 'Is thine hour come to wake, o slumbering Night?'

Opposite is the MONUMENT OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensiero*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1537, with *Statues of Evening and Dawn (*Crepusculo e Aurora*). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test. — The remaining statues in the chapel, an unfinished Madonna, by *Michael Angelo*, and the two patron saints of the Medici, St. Damianus (l.) by *Raffaello da Montelupo*, and St. Cosmas (r.) by *Fra Giovanni Angiolo da Montorsoli* (who also assisted Michael Angelo in 1533 on the statue of Giuliano), were also originally intended for the mausoleum.

Several streets issue from the little Piazza Madonna (p. 474). The *Via dell' Ariento*, running N., contains the *Mercato Centrale* (Pl. E, F, 3), constructed from a design by Mengoni (p. 114) in 1882. The *Via Faenza* (p. 476) also runs to the N. The *Via del Melarancio* leads W. to the *Piazza dell' Unità Italiana* (Pl. E, 3), which is embellished with a monument to the Tuscans who fell in the struggle for unity, to S. Maria Novella (p. 476), and to the railway-station. The *Via del Giglio* leads S.W. directly to S. Maria Novella. From the *Via dei Conti*, which runs S., the *Via della Forca* branches off almost at once (see p. 476).

In the Via Nazionale, opposite the beginning of the Via dell' Ariento, is a large group of the Madonna and saints by *Giovanni della Robbia*, 1522. The street ends on the N.E. at the large Piazza dell' Indipendenza (Pl. F, 2; omn., see p. 412), which is embellished with bronze statues of the statesmen *Bettino Ricasoli* (1809-80), by Augusto Rivalta, and *Ubaldino Peruzzi* (1822-91; Sindaco of Florence from 1864 to 1878), by R. Romanelli, both erected in 1897.

In the Via Faenza, on the left, stands the little Gothic church of *S. Jacopo in Campo Corbolini* (Pl. E, 3), founded in 1206, with a colonnaded fore-court and funeral monuments of the 13th and 14th centuries. Farther on to the right, between No. 56 and 58, is the former refectory of the convent of S. Onofrio (Pl. E, 2), with the so-called *'Cenacolo di Fuligno', a large fresco of the Last Supper, by a pupil of *Perugino* (1505), and some unimportant paintings from the Galleria Feroni (adm., see p. 415). — The Via Faenza ends at the Viale Fil. Strozzi, opposite the *Fortezza S. Giovanni Battista*, now the *Fortezza da Basso* (Pl. E, F, 1), built by Duke Alexander in 1534-35 to overawe the city.

In the Via della Forca (see p. 475; Pl. E, 4) stands the Palazzo Martelli. On the first floor, above the staircase, is a family coat-of-arms by *Donatello*. The small picture-gallery contains marble statues of David and John the Baptist by *Donatello*, a bust of a child attributed to the same artist, and also several good paintings, among them the Conspiracy of Catiline by *Salvator Rosa* (No. 21) and a portrait of a woman by *Paolo Veronese* (42; fee ½-1 fr.). — On the house opposite is an excellent relief of the Madonna by *Mino da Fiesole*.

The Piazza di S. Maria Novella (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The *Palio dei Cocchi*, the chief of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots, called *Prasina* (green), *Russata* (red), *Veneta* (blue), and *Alba* (white), resembling those of the ancients. Two obelisks of marble of 1608, standing on brazen tortoises, perhaps by Giov. da Bologna, served as goals. — The Loggia di S. Paolo, an arcade opposite the church, erected in 1451 from Brunelleschi's design, is adorned with good terracottas by *Andrea della Robbia*, the best of which is a relief of the meeting of St. Francis and St. Dominic. — The canopy at the corner of the Via della Scala is by *Franc. Fiorentino*, a pupil of Lorenzo Monaco (14th cent.). — *Tramway* from the Piazza S. M. Novella to the Cascine, see p. 411).

The church of ***Santa Maria Novella** (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in the interior after 1350

by *Jac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as the 14th cent.) and a fine portal, probably designed by *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. — The pointed arcades ('avelli' *i.e.* vaults) of black and white marble, which adjoin the church on the right, were originally constructed in the 14th cent., but were frequently altered at subsequent periods, and were restored in 1870; they were used as tombs for the nobility. The best view of the mediæval building, with its tasteful campanile (restored in 1895), is obtained from the N.E. side.

The spacious Interior, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers; the chapels were afterwards added by *Vasari* and others. It is 325 ft. long and 93 ft. wide; the transept is 202 ft. in length. The unequal distances between the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity. (The visitor is warned not to overlook the two steps halfway up the church.)

Entrance Wall: over the central door, a crucifix in the style of *Giotto*; on the right the *Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of *Masaccio*; on the left, Annunciation, fresco of the 14th century. — The altar-pieces in the Right Aisle are of the 17th cent.; 6th altar to the right, Resuscitation of a child, by *Ligozzi*. — In the Right Transept, to the right, bust of St. Antoninus; above, monument of Bishop Aliotti (d. 1336) by *Tino di Camaino*; farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the Great Council of 1439. Above the monument is a Madonna by *Nino Pisano*. — We now ascend the steps to the Cappella Rucellai, which contains a large *Madonna, the chief work of *Cimabue* (ca. 1280). This is the picture which was borne in solemn procession from the painter's studio to the church, 'followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (*Lindsay's* 'Christian Art'). In this chapel also are the monument of Beata Villana by *Bernardo Rossellino* (1451), a St. Lucia by *Rid. Ghirlandajo*, and a Martyrdom of St. Catharine by *Bugiardini*. — To the right of the choir is the Chapel of Filippo Strozzi, with his *Monument by *Ben. da Majano*, and frescoes by *Filippino Lippi* (1502): on the left, St. John resuscitating Drusiana, and Martyrdom of St. John; on the right, St. Philip exorcising a dragon; above is a fine stained-glass window after a cartoon by *Filippino*.

The Choir contains *Frescoes by *Domenico Ghirlandajo* (1490), which form that master's most popular work, and are also the finest specimens of Florentine art before Leonardo, Michael Angelo, and Raphael. On the upper part of the wall of the altar is a Coronation of the Madonna; adjoining the windows are SS. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all these, Giovanni Tornabuoni and his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Expulsion of Joachim from the Temple, Nativity of Mary (the architecture of the interior beautifully enriched), Presentation in the Temple, Her Nuptials, Adoration of the Magi, Massacre of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and life-like manner. The figures to the right in the foreground are said to be portraits of Francesco Sassetti, Andrea Medici, and Gianfrancesco Ridolfi, three famous merchants,

while to the left are Cristoforo Landini, Angelo Poliziano, Marsilio Ficino, and Gentile de' Becchi, distinguished scholars and humanists; the five men at the back, and to the right of Zacharias, are members of the Tornabuoni family; the four figures by the angel are also said to be family portraits. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance (in which the master shows his art in grouping and individualising the figures), Baptism of Christ, and Dancing of the Daughter of Herodias. Several of these works are defaced almost beyond recognition. — The stained glass, which dates from the same period, was executed by *Alessandro Fiorentino* after designs by *Filippino Lippi*. — The choir-stalls are by *Baccio d'Agnolo*, restored by *Vasari*. At the back of the altar is a *Brass to the memory of Lionardo Dati (d. 1424) by *Ghiberti*.

The Chapel to the left of the choir, by *Giuliano da Sangallo*, contains the celebrated wooden *Crucifix of *Brunelleschi*, which gave rise to the rivalry between him and his friend Donatello (p. 461). — The following Gaddi Chapel, by *Antonio Dosio*, is adorned with the Raising of the Daughter of Jairus, by *A. Bronzino*, and basreliefs by *Giov. dall' Opera*. — The Strozzi Chapel in the left transept, to which steps ascend, contains *Frescoes with numerous figures, of the *School of Giotto:* opposite the entrance the Last Judgment, (l.) Paradise, over the figures in which broods a truly celestial repose, by *Andrea Orcagna;* Hell (r.), by his brother *Bernardo;* altar-piece, Christ with SS. Thomas Aquinas and Peter, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the Sacristy, the most interesting object in which is a *Fountain by *Giov. della Robbia* (1497), a magnificent work of its kind. In the 1st case on the left are some fine Spanish vestments of the 14th century. — The altar-pieces in the N. Aisle are of the 17th and 18th centuries. — In the Nave, a pulpit by *Buggiano;* stained glass by *Alessandro Fiorentino*.

On the W. side of the church is the *Sepolcreto*, or burial vault, with an open colonnade and frescoes of the 14th cent., through which we enter the **Ancient Cloisters**, called *Il Chiostro Verde*, restored in 1895 (custodian to be found in the sacristy; 50c.). The E. wall is adorned with old and much injured frescoes in terra verde (different shades of green). Those in the three first lunettes, representing the Creation, the Expulsion from Paradise, Cain and Abel, and the Building of the Ark, are by followers of *Giotto*. The *Deluge, in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, in the fourth lunette, and the Offering and Drunkenness of Noah, are by *Paolo Uccello* (about 1446). — To the right in the cloisters is the ***Cappella degli Spagnuoli** (best light, 10-12), formerly the chapter-house, and bearing its present name because assigned to the Spanish residents of Florence in 1566. It was built about 1350 and restored in 1 95. The frescoes of *Giotto's School* are attributed by Vasari to *Taddeo Gaddi* and *Simone Martini* (?). Most of them are merely second-rate works, though interesting to the student of art. Their subjects follow the doctrines of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and crowded painting of the Crucifixion, and below it, to the left, Bearing of the Cross, to the right, Christ in Hades; on the ceiling, the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the E. side (r.) the Church Militant and Triumphant: beneath, to the left, in front of the cathedral of Florence (an ideal representation of the then unfinished building), appear the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves hunted by the Dominicans in the form of black and white dogs ('Domini canes'), also their conversion; above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (l.), Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr. Mr. Ruskin devotes Nos. IV and V of the 'Mornings in Florence' to

the frescoes in this chapel. — The Great Cloisters, the largest at Florence, with frescoes by *Cigoli*, *Al. Allori*, *Santi di Tito*, *Poccetti*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepolcreto, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of SS. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The *Farmacia di Santa Maria Novella*, or laboratory of the monastery (entrance by the large handsome door in the Via della Scala, No. 14; attendant 50 c.), contains in a former chapel frescoes (retouched) of the 14th cent. (the Passion), by *Spinello Aretino*. The Spezeria is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala stands the little church of San Jacopo di Ripoli (Pl. C, 2), now a military magazine. The works of art it contained (by the *Robbia*, *Ridolfo del Ghirlandajo*, etc.) have been removed to the convent of Alle Quiete near Castello. — In the same street (No. 89) is the *Stiozzi Palace* (Pl. C, 2). The adjoining garden, the *Orti Oricellari*, formerly belonging to Bianca Cappello, wife of Grand-Duke Francis I., contains a colossal figure of Polyphemus by *Novelli*, and other sculptures.

In the Via di Palazzuolo, which extends W. from the Via della Scala, is the church of S. Francesco de' Vanchetoni (Pl. D, 3), with fine sculptures in marble, of which the chief are a child's head and a bust of the young John the Baptist, both said to be by *Donatello* (more probably by *Ant. Rossellino?*). Key at the neighbouring shop, No. 17.

f. From the Piazza della Signoria westwards to the Lungarno Amerigo Vespucci.

The *Borgo SS. Apostoli* (p. 440) and the *Via Porta Rossa* (p. 440) end on the W. in the long Piazza S. Trinità (Pl. D, 5), in which are the church of the same name (see below) and the *Pal. Bartolini-Salimbeni* (now Hôtel du Nord), a late-Renaissance building by Baccio d'Agnolo, 1520. The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grandduke by the pope. On the summit is placed a statue of Justice in porphyry, by *Fr. Tadda*, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The church of *Santa Trinità (Pl. D, 5), one of the oldest buildings in the city, was in the possession of the monks of Vallombrosa (p. 506) from the end of the 11th cent. onwards. In the 13-15th cent. it was renewed in the Gothic style from plans ascribed to *Niccolò Pisano (?)*, but was modernized by *Buontalenti* in 1593 and furnished with its present façade. A restoration

of the edifice in the 14th cent. style has been in progress since 1884.

The INTERIOR consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar. The original flooring and crypt have been recently brought to light. — LEFT AISLE. 3rd Chapel: Tomb of Giulio Davanzati (d. 1444), in the style of an early Christian sarcophagus. 5th Chapel: Wooden statue of the Magdalen, by *Desiderio da Settignano* (completed by *Benedetto da Majano*). — RIGHT AISLE. 4th Chapel (generally closed): Frescoes by *Don Lorenzo Monaco:* Annunciation, altar-piece, by the same. 5th Chapel: *Marble Altar by *Benedetto da Rovezzano* (1552). — The *CAPPELLA DE' SASSETTI, the second on the right from the high-altar, is adorned with *Frescoes (some much injured) from the life of St. Francis by *Dom. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resuscitation of a child of the Spini family; 3. Interment of the saint. The *Donors near the altar and the sibyls on the ceiling are also by Ghirlandajo. *Tombs of the Sassetti by *Giul. da Sangallo*. In the spandrels of the CHOIR are frescoes of the Patriarchs by *Alessio Baldovinetti*, recently discovered under the whitewash. The 2nd Chapel to the left of the choir contains the fine *Monument of Benozzo Federighi, Bishop of Fiesole (d. 1450), by *Luca della Robbia*. — In the Sacristy, formerly the Chapel of the Strozzi, is a monument of Onofrio Strozzi, 1417, in the style of *Donatello*.

Nearly opposite the church rises the imposing **Palazzo Spini** (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a mediæval stronghold. It was restored in 1874 and is the meeting-place of the 'Circolo Filologico', of the Florence Section of the Italian Alpine Club, etc. — *Ponte S. Trinità*, see p. 482.

The Piazza S. Trinità is continued on the N. by the VIA TORNABUONI (Pl. D, E, 4), ranking with the Via Calzajoli as one of the busiest streets in Florence, with handsome palaces and fine shops. About the middle of it, on the right, rises the —

*Palazzo Strozzi (Pl. D, E, 4), begun in 1489 by *Benedetto da Majano* (d. 1497) for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 406), continued by *Cronaca* (d. 1508), but not reaching its present state of completion till 1553. Lighter and more buoyant than the Pal. Pitti, it presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades, constructed in huge 'bossages', and a celebrated cornice (unfinished) by *Cronaca*. The *fanali* or corner-lanterns (by *Caparra*), the link-holders, and the rings are among the finest specimens of Italian iron-work of the period. The court, added by *Cronaca*, is also impressive. — The Via Strozzi leads to the E., skirting the N. side of the palace, to the narrow Piazza Strozzi, which is bounded by the main façade of the Pal. Strozzi and by the *Palazzo Strozzino*, a smaller building in a similar style, with a fine court, ascribed to Michelozzo (ca. 1460). Farther on the street reaches the Piazza Vitt. Emanuele (p. 442).

Farther on in the Via Tornabuoni, on the right (No. 20), is the *Palazzo Corsi-Salviati* (Pl. D, E, 4), formerly *Tornabuoni*, origin-

ally by *Michelozzo*, but remodelled in 1867. No. 19, on the left, is the *Palazzo Larderel* (Pl. D, 4), formerly *Giacomini*, in the developed Renaissance style, by *Giov. Ant. Dosio* (16th cent.). No. 3, also on the left, facing the Piazza Antinori (Pl. E, 4), is the *Palazzo Antinori* (Pl. E, 4), with its elegant façade, said to have been built by *Giuliano da Sangallo*. — Opposite is the church of *S. Gaetano*, built by Matteo Nigetti in 1604-48. Adjacent, to the left, is the *Cappella S. Gaetano* (Pl. E, 4; sacristan in the lane to the left), containing a relief of the Madonna by *Andrea della Robbia*.

In the vicinity, Via della Vigna Nuova 20, is the ***Palazzo Rucellai** (Pl. D, 4), probably erected about 1450 by *Bern. Rossellino* (?) from a design by *Leon Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him. — In the Via della Spada is the *Cappella de' Rucellai* (key at the shoemaker's opposite), which contains an ideal imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by *Alberti* (1467). — The continuation of the Via della Spada, *Via di Palazzuolo*, see p. 479.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinità (p. 479) by the Lungarno Corsini (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Masetti*, formerly *Fontebuoni*, where the dramatist Alfieri resided and died (9th Oct. 1803). — No. 10 in the same street is the **Palazzo Corsini** (Pl. D, 4), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a valuable *Picture Gallery* (adm., see p. 415; entrance at the back, Via di Parione 7; fee $\frac{1}{2}$ fr.; lists of the pictures furnished; catalogue, incorrect, 2 fr.).

Ante-Room: Two pictures in grisaille by *Andrea del Sarto* (Life of John the Baptist). — I. Room: 5. *Gessi*, Vision of St. Andrea Corsini (p. 484); 7. *Dosso Dossi* (?), Nymph and Satyr (original in the Pitti Gallery, p. 489); 15. *Luca Giordano*, Venus healing the wounds of Æneas; 21, 24. *Sustermans*, Ferdinand II. de' Medici, Unknown portrait. The marble vase, with Lycurgus suppressing the Bacchanalian thyasus, appears to be spurious. — II. Room: Battle-pieces by *Borgognone* (47, 54) and *Salvator Rosa* (49, 51, 74, 76, 82, 84); sea-pieces by *Salv. Rosa* (55, 63). — III. Room: 87. *Hugo van der Goes* (?), Madonna; 95. *Dolci*, Madonna (in crayons); 202. *Tintoretto* (?), Portrait; 105. *Giulio Romano*, Copy of Raphael's Violinist in the Pal. Sciarra at Rome (1518?); 121. Madonna and Child, after a lost fresco by *A. del Sarto*; 122. Copy of *Titian's* Madonna in the Hof-Museum at Vienna; 128. *Rembrandt*, His own portrait (copy). — On the side next the Arno, IV. Room: over the door, *Artemisia Gentileschi*, Judith; 240. *Florentine School*, Madonna; 167 *School of Botticelli*, Madonna, with angels; 173. *Carlo Dolci*, Hope; 162. *Filippino Lippi*, Madonna; 157. *Luca Signorelli*, Madonna and SS. Jerome and Bernard; 154. *Crist. Allori*, Judith; 148. Alleged cartoon for Raphael's portrait of Julius II. (not genuine); 146. *Carlo Dolci*, Peace. — V. Room: 200. *Raffaellino del Garbo*, Madonna with saints (1502). — VI. Room: 179. *Carlo Dolci*, Poetry; 241. *Andrea del Sarto* (a youthful work), Apollo and Daphne; 236. *Salvator Rosa*, Landscape; 230. *Ligozzi*, Flute-player; 232. *Guido Reni*, Lucretia; opposite, 215. *Carlo Dolci*, St. Sebastian; *210. *Botticelli* (not *Pollajuolo*); A goldsmith; 209. *Memling*, Portrait. — VII. and VIII. Rooms (dark). The former contains copies from *Salvator Rosa*, and a Holy Family, with angels'

heads (dated 1516), a copy of *Raphael's* Madonna Canigiani at Munich; a good Netherlandish copy of *Michael Angelo's* Holy Family in the Uffizi (p. 431), somewhat altered, and with the addition of a landscape. — IX. Room: 270. *Guido Reni*, Pinabello and Bradamante. — X. Room: 292. View of the Piazza della Signoria of 1498, with the burning of Savonarola. — Recrossing Room III, we enter the XI. Room: nothing important. — In a cabinet to the right (XII): 339. *Lorenzo di Credi*, Madonna; 433. *Seb. del Piombo*, Pope Clement VII. (unfinished). — XIII. Room: 392. *Gimignano*, Laban and Jacob.

The Lungarno Corsini ends at the Piazza del Ponte Carraja (Pl. C, D, 4), whence the bridge mentioned at p. 421 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off to the Piazza S. Maria Novella (p. 476). Opposite the bridge is a marble statue of *Goldoni*, the poet (1873), by Ulisse Cambi (1873). The continuation of the Lungarno is known as the Lungarno Amerigo Vespucci after *Amerigo Vespucci* (see below), who was born in the neighbourhood.

Near the beginning of the Lungarno Amerigo Vespucci expands the Piazza Manin (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno, with a *Statue of Manin* (p. 250) by Urbano Nono (1890).

On the E. side of the piazza are the suppressed monastery of the Minorites (now barracks) and the church of the **Ognissanti** (*S. Salvadore;* Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti* (restored in 1882), with lunette by *Giov. della Robbia*, representing the Coronation of Mary.

The Interior consists of a nave and transept with flat ceiling. By the 2nd altar to the right, Descent from the Cross and Madonna della Misericordia by *Dom. Ghirlandajo* (?), concealed till recently by a painting; over the 3rd altar to the right, a Madonna and saints by *Santi di Tito;* between the 3rd and 4th altar, St. Augustine, a fresco, by *S. Botticelli;* opposite to it, St. Jerome, a fresco, by *Domenico Ghirlandajo*. A chapel in the left transept, approached by steps, contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the Cloisters, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da S. Giovanni*, *Ligozzi*, and *Ferrucci*. — In one of the chapels is the tomb of *Amerigo Vespucci* (d. 1512), the Florentine navigator who gave his name to America. The old Refectory (adm., see p. 415) contains a large fresco of the °Last Supper, by *Dom. Ghirlandajo* (1480) and a charming ciborium by *Agostino di Duccio*.

Farther on is a bronze *Statue of Garibaldi* (Pl. B, 3), by Zocchi (1890). — The Lungarno Amerigo Vespucci ends at the *Piazza degli Zuavi* (Pl. A, B, 1, 2), at the entrance to the *Cascine* (p. 500).

g. Districts of the City on the left bank of the Arno. Pitti Palace.

About one-fourth part of the city lies on the left bank.

We cross the **Ponte Santa Trinità** (Pl. D, 5; p. 421), adorned with allegorical statues of the seasons, and proceed in a straight direction to the Via Maggio (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Cappello* (d. 1587), wife of Grand-Duke Francis I., and well known for the romantic vicissitudes of her history, erected in 1566.

The *Casa Guidi*, in which Robert and Elizabeth Barrett Browning lived from 1848 till the death of the latter in 1861, is also in the Via Maggio (tablet with Italian inscription). See her poem, 'Casa Guidi Windows'. The house now belongs to their son, Mr. R. Barrett Browning, who was born here. — The *Pal. Rinuccini*, in the Via S. Spirito, the first side-street to the right, contains a collection of Roman inscriptions. In the Borgo S. Jacopo, the first side-street to the left, is the small church of *S. Jacopo Soprarno* (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th cent., brought hither from the convent-church of S. Donato in Scopeto.

We next follow the second side-street (Via Michelozzi) to the right and reach the piazza and church of the ***Santo Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 altars. It was begun about 1433, on the site of a Romanesque building, from a design by *Filippo Brunelleschi*, and was completed in 1471-81, after a fire, with numerous modifications. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. 'This church, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents' *(Fergusson)*. — The campanile, erected by *Baccio d'Agnolo* and restored in 1896, also deserves inspection.

Over the entrance is a good stained-glass window after *P. Perugino*. — Right Aisle. 2nd altar: Pietà, a group in marble, after Michael Angelo (original in St. Peter's at Rome), by *Nanni di Baccio Bigio* (1544). 7th altar: Archangel Raphael with Tobias, group by *G. Baratta*. — Right Transept. 3rd altar: Madonna by *Donatello* (covered). 5th altar: *Madonna with SS. Nicholas and Catharine, by *Filippino Lippi*. 6th altar: Madonna appearing to St. Bernard, an early copy from *Perugino* (original at Munich). 7th altar (right wall): Marble sarcophagus of Nero Capponi (d. 1457), with his portrait in relief. — The Choir has a screen of marble and bronze; high-altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, beside the 2nd altar on the right, a Madonna and four saints on a gold ground, *School of Giotto;* beside the following altar a Madonna and saints by *Lorenzo di Credi* (?); 5th altar, The adulteress before Christ by *Alessandro Allori*. — Left Transept: 1st altar, Madonna with saints, by *Piero di Cosimo;* 4th altar (del Sacramento), sculptured in marble by *Andrea Sansovino* (youthful work); 5th altar, Trinità with SS. Catharine and Mary Magdalen, by *Raffaellino del Garbo;* 6th altar, Madonna and saints by *Raffaellino del Garbo* (1505); 7th altar, Madonna with four saints, copy by *Michele del Ghirlandajo* from *Rid. del Ghirlandajo* (original in Paris). — In the Left Aisle is the entrance to the *Sacristy, a noble and graceful octagonal structure, with four corner-niches, erected by *Giul. da Sangallo* and *Cronaca* in 1489-96 behind a finely-vaulted portico by *Andrea Sansovino*. Farther on, St. Anna, Madonna, and saints, by *Ridolfo Ghirlandajo*. Beside the 2nd altar from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome), by *Taddeo Landini*.

The First Cloisters, erected by *Alfonso Parigi* (entrance by the sacristy, see above), are adorned with frescoes by *Ulivelli*, *Baldi*, and *Cascetti*, representing saints of the Augustine order (damaged). — The Second Cloisters are by *Ammanati* (1564), the paintings by *Poccetti*. — The monastery is now in part a barrack, in part still occupied by monks.

In the Piazza S. Spirito (No. 11) rises the handsome ***Palazzo**

Guadagni, now *Dufour-Berte* (Pl. C, 6), an early-Renaissance edifice by *Cronaca* (15th cent.), with a loggia in the upper story and a flat wooden roof.

Leaving the piazza by the Via S. Agostino and its continuation the Via S. Monaca, we reach the piazza and the church of —

S. Maria del Carmine (Pl. B, 5), formerly belonging to the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished in 1423-28 by *Masolino* and *Masaccio*, and after them in 1484 by *Filippino Lippi*, with celebrated **Frescoes from the traditions regarding the Apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists (recently restored; best light about 4 p.m.).

They represent: on the piers of the Entrance, above, on the right the Fall (*Masolino*), on the left the *Expulsion from Paradise (*Masaccio*), imitated by Raphael in the Logge of the Vatican; below, on the left, Peter in prison, on the right, His release (both by *Filippino Lippi*). Left Wall: above, *Peter taking the piece of money from the fish's mouth, a masterpiece of composition (*Masaccio*); below, SS. Peter and Paul resuscitating a dead youth on the challenge of Simon Magus, and Peter enthroned, with numerous portraits of painters and others (by *Filippino Lippi*). Wall of the Altar: above, *Peter preaching (*Masolino*; *combines, more than any other fresco in the Brancacci, the grandeur of style which marks the group of philosophers in the School of Athens at Rome, and the high principle which presided over the creation of the Vision of Ezekiel in the Pitti gallery'. — *C. & C.*), and Peter baptising; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). Right Wall: above, Healing the cripples (*Masaccio*) and Raising of Tabitha (*Masolino*); below, the Crucifixion of Peter, and Peter condemned to death by Nero (*Filippino Lippi*; comp. Introduction, p. xlix).

The Choir of the church contains the tomb of Pietro Soderini, by *Benedetto da Rovezzano*, 1513, restored in 1780. — The Corsini Chapel, to the left in the transept, built by *Silvani* in 1670, contains the tomb of St. Andrea Corsini (1301-73), Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. — In the Sacristy (entered from the right transept) frescoes from the history of St. Cecilia and St. Urban (discovered in 1858), by *Spinello Aretino*.

The Cloisters of the monastery (entrance to the right, adjoining the church, or from the sacristy) contain a fine fresco of the *Madonna with saints and donors, probably by *Giovanni da Milano*, and remains of frescoes by *Masaccio* (?). In the Refectory is a Last Supper by *Al. Allori*.

From the Piazza del Carmine the Via dell' Orto (Pl. B, 4) leads to the Porta S. Frediano (see p. 499).

The quaint and picturesque **Ponte Vecchio** (Pl. D, 6; p. 421), over which the covered passage mentioned at p. 436 is carried, forms the most direct communication between the Piazza della Signoria and the Uffizi, and the Palazzo Pitti. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. Fine views up and down the river are obtained from the open loggia at the middle of the bridge.

The Via de' Bardi (Pl. D, E, 6, 7; comp. p. 495), which leads to the left just beyond the Ponte Vecchio, takes its name from one of the most

powerful mediæval families of Florence. Much of it has, however, been recently destroyed. It was in the Via de' Bardi that Romola lived with her aged father (see *George Eliot's* 'Romola').

The line of the Ponte Vecchio is continued by the Via de' Guicciardini (Pl. D, 6), which passes a small piazza adorned with a column dating from the 14th century. On the S. side of the piazza is the old church of *S. Felicità* (Pl. D, 6), restored in 1736 and containing a Madonna by Taddeo Gaddi (4th altar to the right). At the end of the street, to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian Francesco Guicciardini (1482-1540) lived; opposite to it, on the right (No. 16), is the *Casa Campigli* or house of *Macchiavelli* (15th cent.; lately 'restored').

The *Palazzo Pitti (Pl. C, 6), conspicuously situated on an eminence, was designed and begun by *Brunelleschi* about 1440, by order of Luca Pitti, the powerful opponent of the Medici, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Piero de' Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of Luca, into the possession of Eleonora, wife of Duke Cosimo I. (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are hewn smooth at the joints only. The central part has a third story. The effectiveness of the building is mainly produced by its fine proportions (comp. p. xliv), and it shows 'a wonderful union of Cyclopean massiveness with stately regularity' *(George Eliot)*. The total length of the façade is 475 ft.; its height in the centre 114 ft. About the year 1568 *Bartolommeo Ammanati* inserted Renaissance pediments above the small rectangular windows of the groundfloor, while *Curradi* added the waterspouts in the form of lions' heads. At the same time Ammanati began to construct the large court, which is adjoined by a grotto with niches and fountains, and the Boboli Garden beyond them. The wings of the palace were completed in 1620-31. The two projecting wings were added in the 18th century.

Since 1550 the Pitti Palace has been the residence of the reigning sovereign, and is now that of the King of Italy when at Florence. The upper floor of the left wing contains the far-famed **Picture Gallery, which was formerly the property of Cardinals Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 429) in the Uffizi Gallery. No collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 343; p. 492). The Adoration of

the Magi, by *Dom. Ghirlandajo* (358; p. 492), is a replica of the picture No. 1295 in the Uffizi. *Perugino's* Pietà (164; p. 489), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolommeo's* later period belong the Resurrection (159; p. 489), the Holy Family (256; p. 491), St. Mark (125; p. 490), and the Pietà (64; 490), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by an Annunciation (124; p. 490); by the so-called Disputa (172; p. 489), a picture without action, but of an imposing and dignified character; John the Baptist (272; p. 492); a Pietà (58; p. 491), more dramatically treated than is the master's wont; and the Madonna in clouds with saints (307; p. 492), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of Raphael's works. The exquisite 'Madonna del Granduca' (178; p. 488), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 489), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 489), on the other hand, painted at different times and certainly not entirely by Raphael's own hand, and the 'Madonna dell' Impannata' (No. 94; p. 490), being an extension of an originally simpler composition, are of inferior interest. The Vision of Ezekiel (174; p. 488), which transports us into an entirely different sphere, is a mediæval symbolical subject, treated by Raphael under the influence of Michael Angelo. The finest of the portraits is that of Leo X. with the two cardinals (40; p. 491), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 490) exhibited here is now regarded as a replica of the original in the Tribuna (p. 430). The portraits of Cardinal Bibbiena (158; p. 489) and Inghirami (171; p. 489) are also now admitted to be copies. In the 'Donna Velata' (245; p. 492) we recognize Raphael's mistress, whom a later groundless tradition has described as a baker's daughter ('Fornarina'). The same beautiful features recur in the Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 489), of the master's Florentine period, are of unquestioned authenticity, though they display neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; p. 487) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 488); *Sebastian del Piombo's* St. Agatha (179; p. 488); *Titian's* portraits

of Cardinal Ippolito de' Medici (201; p. 488) and Aretino (54; p. 491), his Bella (18; p. 489), and his Mary Magdalen (67; p. 490); *Tintoretto's* Vulcan with Venus and Cupid (3; p. 491). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 490). — Among the non-Italian pictures we must mention two landscapes (9, 14; p. 491), four portraits (85; p. 490), and the Allegory of War (86; p. 490), by *Rubens;* Cardinal Bentivoglio (82; p. 490) by *Van Dyck;* two portraits (16, 60; p. 491) by *Rembrandt;* and lastly the equestrian portrait of Philip IV. (243; p. 492), by *Velazquez.*

The new ENTRANCE (comp. p. 415) is in the E. angle of the Piazza Pitti, in the colonnade adjoining the entrance to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 415).

Tickets are obtained in the vestibule, to the right. The *Scala del Re,* a new staircase in pietra serena, constructed by Luigi del Moro (d. 1897) in 1895-96 in the style of Brunelleschi, leads to a large antechamber, with a richly coffered ceiling and a marble fountain of the Renaissance from the Villa Castello (p. 501). The adjoining room, with the ingress from the Uffizi, contains a large basin of porphyry.

The gallery extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. The pictures are provided with the name of the artist and the subject represented. Catalogue $2^1/_2$ fr.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 491), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

SALOON OF THE ILIAD, so named from the subject of the frescoes by *Luigi Sabatelli.* It contains four tables of lapis lazuli, granite, and jasper, and four vases of black marble (nero antico); in the centre a Caritas in marble by *Bartolini.*

Above the door, 230. *Parmigianino,* Madonna with angels (Madonna del collo lungo); 229 Portrait of a lady, long attributed to *Raphael* (known as 'La Gravida'); 228. *Titian,* Half-length of the Saviour, a youthful work. — *225. *A. del Sarto,* Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory. *(C. & C.)*

'At Florence only can one trace and tell how great a painter and how sarious Andrea was. There only, but surely there, can the spirit and prevence of the things of time on his immortal spirit be understood' *(Swinburne)*

224. *Rid. Ghirlandajo* (?), Portrait of a lady (1509); 219. *Pietro Perugino*, Mary and the infant Baptist adoring the Child (retouched); 218. *Salvator Rosa*, A warrior. — *216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 215. *Titian*, Portrait, probably of Don Diego da Mendoza (badly preserved); 214. Copy of *Correggio's* Madonna di S. Girolamo (p. 325); 208. *Fra Bartolommeo*, Madonna enthroned, with saints and angels, painted after his residence in Venice and under the influence of Giov. Bellini (injured); 207. *Rid. Ghirlandajo*, Portrait of a goldsmith; *201. *Titian*, Cardinal Ippolito de' Medici in Hungarian costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part; 200. *Titian*, Philip II. of Spain (copy). — 199. *Granacci*, Holy Family; 195. *Giacomo Francia* (?), Portrait; 191. *A. del Sarto*, Assumption (last unfinished work, with a portrait of the artist as one of the Apostles); *190. *Sustermans*, Portrait of a Danish prince; 188. *Salvator Rosa*, Portrait of himself; 186. *Paolo Veronese*, Baptism of Christ (school-piece).

**185. *Giorgione* (according to Morelli a youthful work of *Titian*), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'In one of the simplest arrangements of half lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony . . . How fresh and clean are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the furs, what pearly delicacy in the lawn of the white sleeves?' — *C. & C.*

184. *Andrea del Sarto*, Portrait of himself (? injured). Window wall: 237. *Rosso Fiorentino*, Madonna enthroned, with saints; beside the door, *235. *Rubens*, Holy Family.

Saloon of Saturn. Ceiling-painting by *Pietro da Cortona*. Above the door, 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence).

**178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal palace.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.' — *Springer*.

116. *Sustermans*, Portrait of Vittoria della Rovere.

*174. *Raphael*, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.

'Even in his imitation of Michaelangelesque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its

fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer.*

*172. *A. del Sarto*, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517. — *Raphael*, *61. Angiolo Doni, the friend of the painter; *59. Maddalena Strozzi-Doni, wife of Angiolo.

These portraits were painted during the Florentine period of the artist (about 1505) and belonged to the family down to 1826, when they were purchased for the state for the sum of 2500 ducats. No. 61 recalls the painter's intercourse with Franc. Francia, while the other suggests the influence of Leonardo.

167. *Giulio Romano* (?), Dance of Apollo and the Muses. — *171. *Raphael*, Tommaso Fedra Inghirami, humanist and papal secretary (original in Volterra).

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasing features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction'. — *Springer.*

*165. *Raphael*, Madonna del Baldacchino.

This picture dates from the period of his intercourse with Fra Bartolommeo, and was left uncompleted on the migration of the master to Rome in 1509. It then remained at Pescia (p. 401) till 1697. The top of the canopy was added by *Agostino Cassana* about 1700.

164. *Pietro Perugino*, Entombment (Pietà), painted in 1495; 161. *Bonifazio I.*, Finding of Moses; 159. *Fra Bartolommeo*, Risen Christ among the four Evangelists (1516); 160. *Van Dyck* (?), Virgin Mary; *158. *Raphael*, Cardinal Bibbiena (copy?); 157. Copy after *Titian*, Bacchanalian scene; 152. *Schiavone*, Cain slaying his brother.

**151. *Raphael*, Madonna della Sedia (or Seggiola), painted during the artist's Roman period.

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the Madonna della Sedia, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known. — *Springer.*

*150. *Van Dyck* (?), Charles I. of England and his queen Henrietta of France; 149. *Pontormo*, Cardinal Ippolito de' Medici; 148. *Dosso Dossi*, Bambocciata; 147. *Dosso Dossi* (?), Nymph pursued by a satyr.

Saloon of Jupiter. Ceiling-painting by *Pietro da Cortona*. In the centre of the room, a statue of Victory, by *Consani*, 1867. **18. *Titian*, 'La Bella di Tiziano', painted about 1535, probably the Duchess Eleonora of Urbino, represented in No. 605 and No. 1117 in

the Uffizi (see pp. 435, 430); 139. *School of Rubens*, Holy Family; **64. *Fra Bartolommeo*, Pietà (p. 486); *133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word Sarò, is the painter's portrait); 134. *Style of Paolo Veronese*, The Maries at the Tomb; 132. *G. M. Crespi*, Holy Family; 131. *Tintoretto*, Vincenzo Zeno; 129. *Lod. Mazzolino*, The Woman taken in adultery; 128. *Giov. Batt. Moroni*, Portrait; 126. *Phil. de Champaigne*, Portrait; 125. *Fra Bartolommeo*, St. Mark; 124. *Andrea del Sarto*, Annunciation; 123. *A. del Sarto*, Madonna in glory with four saints (1520; injured); 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; 121. *Moroni*, Portrait of a man. — 118. *A. del Sarto*, Portraits of the artist and his wife Lucrezia del Fede (injured); 176. *Domenichino*, Mary Magdalen; 112. *Bourguignon*, Battle-piece; 113. *Rosso Fiorentino*, The Three Fates; 111. Copy after *Salvator Rosa*, Conspiracy of Catiline; 108. *Paolo Veronese*, Portrait (school-piece); 109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 157. *Lor. Lotto* (or *Giorgione*?), The Three Periods of Life (retouched). — Window-wall: 144. *Giov. Batt. Franco*, Battle of Montemurlo (for which the artist has used drawings by *Michael Angelo*); 141. *Rubens*, Nymphs surprised by satyrs (school-piece). — *245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured).

Saloon of Mars. Ceiling-painting by *Pietro da Cortona*. — Above the entrance: 97. *Andrea del Sarto*, Annunciation (retouched); *92. *Titian*, Portrait of a young man (a very striking and interesting type); 95. *Cristofano Allori*, Abraham's Sacrifice; 94. *Raphael*, Holy Family, called Madonna dell' Impannata (a large part of the picture, particularly the head of John the Baptist, is executed by pupils); 93. *Rubens*, St. Francis (a youthful work). — 89. *Bonifazio II.*, Repose during the Flight into Egypt; 87, 88. *A. del Sarto*, History of Joseph (painted on lids of chests); *86. *Rubens*, The Terrors of War, Mars going forth (1638); *85. *Rubens*, 'The Four Philosophers': Rubens with his brother and (r.) the scholars Justus Lipsius and Hugo Grotius; 84. *Bonifazio I.*, Holy Family; 83. *Titian* (school-piece), Portrait, said to be that of Luigi Cornaro; *81. *A. del Sarto*, Holy Family, the colouring most delicately blended; 80. *Titian*, Portrait of Vesalius, the anatomist (injured); *82. *Van Dyck*, Cardinal Giulio Bentivoglio, aristocratic and easy.

*79. *Raphael*, Pope Julius II. (see p. 430).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed lips, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries'. — *Springer*.

76. *A. van der Werff*, Duke of Marlborough. Window-wall: 104 *L. Giordano*, Conception; 100. *Guido Reni*, Rebecca at the well.

Saloon of Apollo. Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. To the right: *67. *Titian*, Magdalen (1531).

'It is clear that Titian had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — *C. & C.*

66. *Andrea del Sarto*, Portrait of a man, said to be himself; 63. *Murillo*, Madonna; 62. *A. del Sarto*, Holy Family (1521); *60. *Rembrandt*, Portrait of himself, beardless (about 1635); *58. *A. del Sarto*, Descent from the Cross (Pietà); 57. *Giulio Romano* (?), Copy of Raphael's Madonna della Lucertola in Madrid; 56. *Murillo* (?), Holy Family. — *54. *Titian*, Pietro Aretino, the celebrated verse-writer and pamphleteer, a work described by Aretino himself as a 'hideous marvel' (1545); 52. *Pordenone*, Madonna and saints; 50. *Guercino*, St. Peter raising Tabitha; 49. *Tiberio Titi*, Leopoldo de' Medici when a child (1617); 47. *Guido Reni*, Bacchus. — 46. *Cigoli*, St. Francis at prayer; 44. *Giac. Francia* (?), Portrait; 43. *Franciabigio*, Portrait (1514); 42. *Pietro Perugino*, Mary Magdalen (ancient copy).

**40. *Raphael*, Pope Leo X. and the cardinals Giulio de' Medici and Ludovico de' Rossi, not undamaged, but still justifying Vasari's enthusiastic praise: 'No master has ever produced, or ever will produce, anything better'. Giulio Romano shared the execution, the cardinal to the right of the pope being probably by him.

39. *Angelo Bronzino*, Holy Family; 38. *Venetian School* (not *Palma Vecchio*), Christ at Emmaus; 37. *School of Paolo Veronese*, Portrait of a lady. Window-wall: 73. *Ribera*, St. Francis; 71. *Carlo Maratta*, S. Filippo Neri. — By the second window, on an easel: *396. *Cristofano Allori*, Judith.

Saloon of Venus. Ceiling-painting by *Pietro da Cortona*. — 20. *A. Dürer*, Adam, probably painted in 1507, at the same time as Eve (No. 1, see below), after the master's second stay at Venice, and probably only copies by *Hans Baldung Grien* of the originals in the Museo del Prado at Madrid: 'the most perfect treatment of the nude yet produced by northern art' *(Thausing)*. 140. Attributed to *Leonardo da Vinci*, Portrait of a lady ('La Monaca'); 17. *Titian*, Betrothal of St. Catharine (copy, original in London); *16. *Rembrandt*, Portrait of an old man (about 1658); 15. *Salvator Rosa*, Sea-piece. — 13. *M. Rosselli*, Triumph of David; *14. *Rubens*, Hay-harvest; 11. *Franc. Bassano*, Martyrdom of St. Catharine; *9. *Rubens*, Ulysses on the island of the Phæaci, appearing to Nausicaa; 6. *Bartolommeo Manfredi*, Gipsy women cheating a young countryman ('La Buona Ventura'). — *4. *Salvator Rosa*, Harbour at sunrise; over the door, 3. *Tintoretto*, Cupid, Venus, and Vulcan; 2. *Salvator Rosa*, Falsehood with a mask; 1. *A. Dürer*, Eve, companion piece to No. 20. — We return hence to the Saloon of the Iliad, and thence enter the —

Saloon of the Education of Jupiter. Ceiling-painting by *Catani*. — Above the door, 256. *Fra Bartolommeo*. Holy Family, resembling Raphael's Madonna Canigiani at Munich (much injured); 257. *Bonifazio II.*, Sibyl prophesying to Augustus. — 265. *Sustermans*, Prince Matteo de' Medici; 266. *Carlo Dolci*, Martyrdom of St. Andrew (1646); 270. *Guido Reni*, Cleopatra; 272. *A. del Sarto*, John the Baptist (1523; badly restored). — Window-wall: 279. *Bronzino*, Don Garzia de' Medici. — Exit-wall: 241. *Clovio*, Descent from the Cross (in opaque colours); *243. *Velazquez*, Philip IV. of Spain; 246. *Boccaccino da Cremona* (not *Garofalo*), Gipsy; 248. *Tintoretto*, Descent from the Cross. — 255. *A. de Vries*, Portrait; 254. *Palma Vecchio* (?), Holy Family.

We now turn to the left into the Sala della Stufa. The frescoes, illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*; ceiling-paintings by *Matteo Rosselli*, 1622. This room contains four small antique statues in marble, a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I., and two statues in bronze (Cain and Abel), after *Dupré*.

Returning hence and traversing a passage, we observe on the left a small *Bath Room*, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

Saloon of Ulysses. Ceiling-painting by *Gasparo Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. Handsome cabinet (stipo) of ebony, inlaid with coloured wood and ivory; in the centre a large porcelain vase. — Entrance-wall: 289. *Ligozzi*, Madonna appearing to St. Francis. Wall to right: 306. *Salvator Rosa*, Landscape; 305. *C. Allori*, St. John in the wilderness; 307. *A. del Sarto*, Madonna (spoiled); 311. *Titian*, Duke Alphonso I. of Ferrara (Ferrarese copy of the lost original, of 1537). — 312. *Salv. Rosa*, Coast scene. Exit-wall, 313. *Tintoretto*, Madonna; 316. *C. Dolci*, Portrait; 320. *Ag. Carracci*, Landscape (in opaque colours); 326. Copy of *Titian's* portrait of Pope Paul III., at Naples.

Saloon of Prometheus, with paintings by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither.

Entrance-wall: 371. *Unknown Master of Milan*, Beatrice d'Este, wife of Ludovico il Moro; *376. *Lor. Costa*, Portrait of Giovanni II. Bentivoglio; 341. *Pinturicchio*, Adoration of the Magi.

*343 *Fra Filippo Lippi*, Madonna and Child; in the background SS. Joachim and Anna, and the Nativity of Mary.

'The drawing and the modelling of the flesh remind us that the age was one in which the laws of bas-relief were followed in painting.' — *C. & C.*

346. *F. Zucchero*, Assumption of Mary Magdalen, on marble; 345. *Franc. Granacci*, Holy Family. — 388. *Filippino Lippi*, Death of Lucretia; 348. *School of Botticelli*, Madonna and angels; 355. *Luca Signorelli*, Holy Family and St. Catharine; 354. *Style of Lor. di Credi*, Adoration of the Child; 365. *Albertinelli*, Holy Family; 358. *Dom. Ghirlandajo*, Adoration of the Magi; 372. *Sandro*

Botticelli (? not *A. del Castagno*), Portrait; 370. *Unknown Early-Florentine Master*, Saint looking upward; 377. *Fra Bartolommeo*, Ecce Homo; 381. *Giov. Pedrini* (not *Luini*), St. Catharine. — Window-wall, 373. *Piero Pollajuolo*, St. Sebastian.

The Galleria Poccetti, which we next enter, derives its name from the ceiling-paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. *Bust of Napoleon I., by *Canova*. — Paintings: 487. *Dosso Dossi*, Repose on the Flight into Egypt, with fine landscape; 490. *Guercino*, St. Sebastian; *495. *Titian*, Portrait of Tommaso Mosti (1526). Also a number of miniature portraits (16-17th cent.).

Returning to the Prometheus Saloon, we next enter a Corridor, on the walls of which are six marble mosaics, a number of miniature portraits (16-18th cent.), and valuable drinking-cups, objects in ivory, etc.

Saloon of Justice. Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. — 397. *Carlo Dolci*, St. John the Evangelist; 398. *Artemisia Gentileschi*, Judith; 400. *M. Hondecoeter*, Poultry; 401. *Sustermans*, The canon Pandolfo Ricasoli; 403. *Bronzino*, Portrait of Duke Cosimo I.; 405. *Bonifazio II.*, Christ among the Doctors in the Temple; *408. *Sir Peter Lely*, Oliver Cromwell (sent by the Protector to the Grand-Duke Ferdinand II.); *409. *Sebastian del Piombo*, Bust of a bearded man, in the artist's later Roman style.

Saloon of Flora. Ceiling-paintings by *Marini*. In the centre Venus by *Canova*. 415. *Sustermans*, Grand-Duke Ferdinand II. de' Medici; 416, 421. *Gaspard Poussin*, Landscapes; 423. *Titian*, Adoration of the Shepherds (injured); 427. *Franciabigio*, Calumny, after Apelles (comp. No. 1182, p. 431); 426. *Furini*, Garden of Eden; *429. *J. Ruysdael*, Landscape with waterfall; 431. *Tassi*, Landscape, with John the Baptist preaching; 436, 441. *G. Poussin*, Landscapes; 434. *Ang. Bronzino*, Portrait of an engineer; 437. *Van Dyck*, Holy Family with angels; 438. *Ruthart*, Stag attacked by tigers.

Saloon of the Children *(Sala de' Putti)*. Frescoes by *Marini*, decorations by *Rubbiani*. 451. *Rachel Ruysch*, Fruit; 455. *Rachel Ruysch*, Fruit and flowers; 453. *Salvator Rosa*, Landscape, known as 'La Pace' (injured); 457. *H. Dubbels*, Sea-piece; 470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking-cup *('la selva dei filosofi')*; 474. *Domenichino*, Landscape, with Diana and Actæon; 473. *Poelenburg*, Landscape; 476. *Andrea del Sarto*, Holy Family.

The groundfloor of the palace contains several rooms with good *Modern Works of Art*, historical pictures by *Bezzuoli* and *Sabatelli*, statues by *Bartolini* (Carità), *Ricci* (Innocence), etc. The sumptuous furniture in the royal state apartments also deserves mention (adm., see p. 415). — The Silver Chamber *(Gabinetto degli Argenti;* to the left in the second court; adm., see p. 415) contains the royal plate and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are several works by *Benv. Cellini*. To the right, bronze crucifix by *Giovanni da Bologna;* opposite, Crucifixion by *Tacca*. Service of lapis-lazuli, etc.

The ***Boboli Garden** (*Reale Giardino di Boboli*, Pl. A-D, 7; adm., see p. 415), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1550, under Cosimo I., and extended by *Bern. Buontalenti* and *Giov. da Bologna*, and commands a succession of charming views of Florence with its palaces and churches, among which the Pal. Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On passing the entrance (Pl. D, 6; comp. also p. 487), we first observe, in a straight direction, a GROTTO with four unfinished statues of captives, modelled by *Michael Angelo* for the monument of Pope Julius II. In the background is a statue of Venus by *Giovanni da Bologna*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. — The MAIN PATH sweeps upwards to the so-called *Amphitheatre* (Pl. C, 7), an open space at the back of the palace, enclosed by oak-hedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain, in the centre, an Egyptian obelisk and an ancient basin of grey granite. Steep paths ascend to the S. from the amphitheatre to the BASIN OF NEPTUNE (Pl. C, D, 7), adorned with a statue of the god by *Stoldo Lorenzi* (1565); then, higher up, the statue of ABBONDANZA, by *Giovanni da Bologna* and *Tacca*, erected in 1636 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under Ferdinand II., revelled in plenty. At the very top (gate-keeper 20 c.) is the small GIARDINO DEL CAVALIERE, laid out by Card. Leopold on one of Michael Angelo's bastions (p. 497) and affording beautiful views. — The alley at the N.E. corner of the Neptune basin leads to the CASINO BELVEDERE (Pl. C, 7), from the lofty roof of which a fine *View of the city is obtained (fee 15-20 c.).

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. We may descend direct from this point, but it is better to follow the *Viottolone* to the S.W., a beautiful cypress avenue adorned with numerous statues and leading to a charming BASIN (*la Vasca dell' Isolotto;* Pl. B, 7). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus, by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the Porta Romana, which, however, is usually closed; in the vicinity, several ancient sarcophagi. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house and the former botanical garden to the principal entrance. Another exit, near a fountain with Bacchus on the lion, leads into the Via Romana.

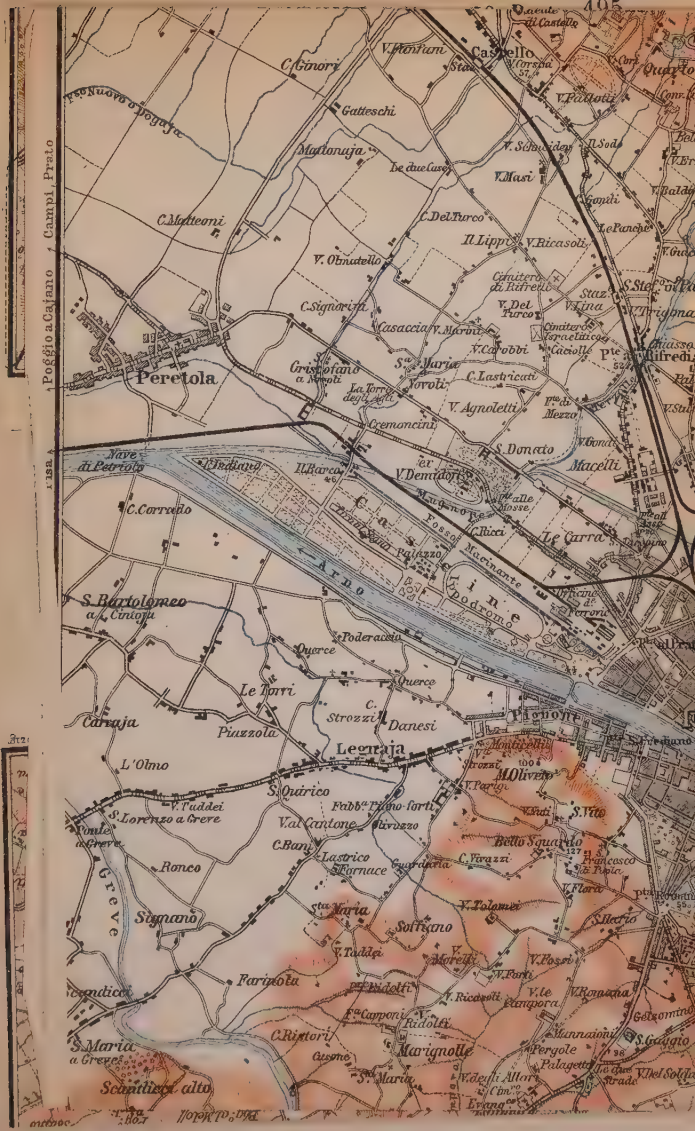
A little to the S. of the above-mentioned basin are the *Reale Scuderie*, or *Royal Mews*, containing a collection of ancient state-carriages (adm. 10-3; permesso in the 'Amministrazione' of the Pal. Pitti, see p. 415).

At Via Romana 19, to the W. of the Pitti Palace, is the **Museum of Natural Science** (*Museo di Fisica e di Storia Naturale;* Pl. C, 6; adm., see p. 415), founded by Leopold I., and greatly augmented at subsequent periods.

The public museum is on the SECOND FLOOR; the zoological collections occupy about 20, the botanical 3 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors *Calenzuoli* and *Calamai*.

On the FIRST FLOOR (r.) is situated the TRIBUNA OF GALILEO, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of Galileo, Volta, and other naturalists; also a statue of Galileo by *Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the ancient church of **S. Felice** (Pl. C, 6), with a fine porch, rebuilt in the 15th cent. by *Michelozzo* (?): 1st altar to the left, *School of Botticelli*, Three Saints; 2nd altar to the right, *Fra Paolino*, Pietà, a coloured relief in clay; above, opposite the high-altar, a Crucifixion ascribed to *Giotto*.


Poggio a Cajano
Campi
Prato
Peretola
Castello
Quarto
Legnaja
Pinzuola
Carraja
S. Bartolomeo a Cintoja
Arno
Greve
Signano
Scandicci alto
Marignolle
Bello Sguardo
Mollerecio
Ponte a Greve
S. Maria a Greve
Le Cure
Macelli
Le Carra
Le Cascine
Le Piagge
Le Torri
Quercie
Ponte alle Mosse
Ponte alla Carraja
Ponte a Rifredi
Ponte alle Grazie
Ponte a Verzaja
Ponte a Signa
Ponte a Varlungo
Ponte a Ema
Ponte a Greve
Ponte a Grevi
Ponte a Rubaconte
Ponte a Santa Trinita
Ponte a Vecchio
Ponte a Santa Maria
Ponte a Santa Rosa
Ponte a Santa Rosa
Ponte a Santa Rosa

Firenze
Campo di Marte
Ricorboli
Peretola
Castello
Careggi
Rovezzano
Bagno a Ripoli
Settignano
Arezzo
Vitruviana
Pratolino
Badia
Quaratesi

Immediately adjoining the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 421) is the Piazza de' Mozzi, to the right in which (No. 6) rises the **Palazzo Torrigiani** (Pl. E, 7), erected in the 16th cent. by *Baccio d'Agnolo* and others, but disfigured by alterations. It contains a valuable picture-gallery (no admission). A permesso may be obtained from the secretary for the beautiful *Giardino Torrigiani* (Pl. A, 5, 6), in the Via de' Serragli.

The small church of S. Lucia dei Magnoli (Pl. E, 7) in the adjoining Via de' Bardi (comp. p. 484), contains a relief by the *della Robbia* above the door, and an Annunciation by *Fra Filippo Lippi* (1st altar on the left; school-piece).

The *Palazzo Canigiani*, Via de' Bardi 24, adjoining the church, dates from the 15th cent. and has a fine court. — Farther on, No. 28, is the *Palazzo Capponi*, built for Niccolò da Uzzano by *Bicci di Lorenzo* (?).

A little to the S.W., at No. 13 Via Costa S. Giorgio, is the *House of Galileo* (Pl. D, 7). The street ends on the S.W. at the *Porta San Giorgio* (Pl. D, 7), which is adorned with frescoes of the 14th century. — Above the Boboli Garden rises the *Fortezza di Belvedere* (Pl. D, 7), constructed in 1590 by *Buontalenti* by order of Ferdinand I. to protect the Pitti Palace. — From the Porta S. Giorgio the Via San Leonardo leads to the S. to the Viale dei Colli (p. 496) and the Villa Poggio Imperiale (p. 498). To the left, just outside the gate, is the little church of **San Leonardo in Arcetri** *(i.e. arce veteri;* Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of about 1200 (the oldest known pulpit-carvings), from S. Piero Scheraggio (beside the Pal. Vecchio).

The Lungarno Serristori, between the Ponte alle Grazie and Porta S. Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), to whose philanthropy Florence was much indebted, by Bartolini (1870), and a marble *Carità* by Bartolozzi.

Farther on is the church of **S. Niccolò** (Pl. F, 7), founded about the year 1000. At the back of the high-altar are four saints by *Gentile da Fabriano*. The sacristy contains a Madonna della Cintola by *Al. Baldovinetti*, 1450 (in the lunette); below it a Madonna and saints by *Neri di Bicci*. In 1530, after the capitulation of the town to the Medici (p. 418), Michael Angelo lay concealed for a time in the tower of this church.

A few hundred yards to the E. is the Piazza delle Mulina (Pl. G, 8), with the well-preserved *Porta S. Niccolò* (1327), beyond which a path ascends through pleasure-grounds to the Piazzale Michelangiolo (p. 496).

59. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. — *Omnibus* to the city-gates, see p. 412. When time is limited the excursions a, b, and c may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.). Drive from the Porta Romana (Pl. A, 7) viâ Poggio Imperiale to the Torre al Gallo (p. 498), thence descend the Viale de' Colli to S. Miniato (p. 497) and the Piazzale Michelangiolo (p. 496), and, finally, return to the Porta Romana by the Viale de' Colli. — Carriage, see p. 411.

(a.) One of the finest promenades in Italy is the hilly road constructed since 1868 from plans by the engineer *Poggi* and called the ****Viale dei Colli.** It begins at the *Porta Romana* (Pl. A, 7), ascends the heights in windings under the name of *Viale Macchiavelli* (Pl. A, B, 7, 8), and, beyond the large circular *Piazzale Galileo* (Restaurant Bonciani, see p. 410), is continued as the *Viale Galileo* (side-path to the Torre al Gallo, see p. 498) along the slopes to S. Miniato and the *Piazzale Michelangiolo* (see below). Lastly, under the name of *Viale Michelangiolo* (Pl. G, H, 8), it descends in a long curve to the river, where it terminates at the Ponte Sospeso, near the Barriera S. Niccolò (Pl. H, 8). This road, which is 60 ft. wide and nearly $3^3/_4$ M. in length, is bordered with charming pleasure-grounds, containing bays, elms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the Viale dei Colli is traversed by the *Steam Tramway* from the Piazza del Duomo to Gelsomino and the Certosa (comp. p. 411). The Piazzale Michelangiolo and S. Miniato are, however, more speedily reached from the Porta S. Niccolò (p. 495), which is passed by the omnibus-line from the Piazza della Signoria to the Barriera S. Niccolò and by tramway-line II, c (p. 411).

Near S. Miniato the road passes the large ***Piazzale Michelangiolo** (Pl. F, G, 8), forming a kind of projecting terrace immediately above the Porta S. Niccolò (p. 495). In the Piazzale (café-restaurant) rises a bronze copy of Michael Angelo's David (p. 467), the pedestal of which is surrounded by the four periods of the day (p. 475). Charming *View: to the right, on the hill, lies Fiesole; then the city with S. Croce, the Cathedral, S. Lorenzo, the Palazzo Vecchio, S. Maria Novella, and the Lungarno; to the left are the villa-covered heights, the Fortezza del Belvedere, Bello Sguardo, and the Villa Giramonti.

(b.) San Miniato, with its marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached in a few minutes by the road and footpath diverging to the right from the Viale Galileo (see above), just before the Piazzale Michelangiolo. The footpath passes the Franciscan monastery of **S. Salvatore** or **S. Francesco al Monte** (Pl. F,

G, 8), with a church erected by *Cronaca* in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it 'la bella villanella'. On the high-altar is a Crucifixion by SS. Mary, John, and Francis, and above the left portal, a Pietà by *Giov. della Robbia*, in painted terracotta (16th cent.). — We now ascend towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Visitors ring at the gate. The church and the whole hill of S. Miniato are now used as a *Burial Ground* (fine views, especially from the S. wall of the cemetery). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill finds numerous admirers.

The church of ***S. Miniato al Monte**, like the Battistero (p. 442), is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa and Florence, and probably dates mainly from the 12th century. It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 12th, the mosaics (repeatedly restored) with which it is adorned from the 13th cent., the bronze eagle from 1401. The tower was rebuilt by *Baccio d'Agnolo* in 1519.

The Interior contains 12 stone columns and 4 triple piers, all coated with stucco in imitation of marble, and its roof is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. The beautiful niello pavement (executed, according to an inscription, in 1207) also deserves inspection. — To the left of the entrance is the monument of *Giuseppe Giusti*, the satirist (d. 1850).

Aisles. On the wall on the right, Enthroned Madonna and six saints by *Paolo di Stefano* (1426); on the left, a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the Nave, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1448 by *Michelozzo* for Piero de' Medici; on the frieze appears the device of the Medici, consisting of three feathers in a diamond-ring with the legend 'Semper'. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 506). In the Left Aisle is the Chapel of S. Giacomo, constructed soon after 1459 by *Antonio Rossellino*, containing the *Monument of Cardinal Jacopo of Portugal (d. 1459), above which is a Madonna and Child in a medallion held by two angels; the altar-piece (Annunciation) and the frescoes are by *Alessio Baldovinetti*; on the ceiling, four Virtues by *Luca della Robbia*. — The *Crypt, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged into the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato (d. 254). — The front-wall of the crypt, the screen of the Choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble-work. The upper part of the Apse is adorned with a mosaic of Christ, with the Madonna and S. Miniato, executed in 1297, restored in 1860. The five windows under the arches are closed with semi-transparent slabs of marble. Over an altar on the right, the portrait of S. Giovanni Gualberto (see above). — On the S. side of the

choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen (restored) *Frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by *Spinello Aretino* (d. 1410). Below them, admirable inlaid work in wood.

(c.) POGGIO IMPERIALE. Outside the Porta Romana (Pl. A, 7; omn., p. 412), to the right of the Viale dei Colli (p. 496), is a fine avenue of lofty cypresses, evergreen oaks, and larches, interspersed with four mutilated statues from the old façade of the cathedral (p. 444) and leading past *Gelsomino* (see below) in 20 min. to the high-lying **Villa Poggio Imperiale.** It was thus named and almost entirely fitted up by Magdalena of Austria, wife of Cosimo II., in 1622. The handsome edifice is now occupied by the *Istituto della Santissima Annunziata*, a girls' school, and is not accessible.

From Poggio we proceed to the left to the Via S. Leonardo (p. 495), and then, at the fork, follow the Via del Pian di Giullari, and reach (1/4 hr.) the top of the ridge, where the road again divides. We ascend slightly in a straight direction by a footpath to the (2 min.) old **Torre al Gallo,** so called after a family of that name, and now belonging to Count Galletti, who has restored it in the style of the 14th century. It contains the telescope and various other reminiscences of *Galileo*, who from this tower is said to have made several important astronomical observations. In the basement are a portrait of Galileo by *Sustermans*, a portrait of Michael Angelo, and other objects of little interest. The platform at the top of the tower affords a splendid *Panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (best by evening light; adm. 1/2 fr.). — From the small piazza mentioned above the Via della Torre al Gallo (views) descends in 1/4 hr. to the Viale dei Colli (station of the steam-tramway, p. 412), whence we may proceed to the right to (10 min.) S. Miniato and the Piazzale Michelangiolo (comp. Map).

The road diverging to the right from the small square at Torre al Gallo passes (7 min.) several houses and villas, among which is the **Villa of Galileo**, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — The road then ascends in windings to the church of *Santa Margherita a Montici*, and to the *Villa Marocchi*, where *Francesco Guicciardini* is said to have finished his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Bugie* ('villa of lies').

(d.) LA CERTOSA IN THE VAL D'EMA lies on the monotonous highroad to Siena and Rome, 3 M. from the Porta Romana (Pl. A, 7; steam-tramway from the Piazza del Duomo, or direct from the Porta Romana, comp. p. 412; also omnibus from the Porta Romana; carr. 6 fr., viâ Poggio Imperiale a little more). The steam-tramway ascends from the Porta Romana to *Gelsomino*, below *Poggio Imperiale* (see above), where it unites with the line from the Piazza della

Signoria. At *Due Strade* it reaches the highroad to the Certosa. Farther on, to the right, is the *Protestant Cemetery* of Florence, beyond which are the village of *Galluzzo* (several unpretending trattorie, with gardens) and, a little farther on, the brook *Ema*. On the hill of *Montaguto*, which is clothed with cypresses and olive trees, at the confluence of the Ema with the *Greve*, rises the imposing **Certosa di Val d'Ema**, resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by *Niccolò Acciajoli*, a Florentine who had settled at Naples and there amassed a large fortune by trading. One of the monks (1-2 pers. 50 c.) shows the church, or rather the series of chapels of which it consists, and the monastery with its various cloisters.

Church. Magnificent pavement and fine carved stalls (of 1590) in the choir; over the altar, Death of St. Bruno, a fresco by *Poccetti*. — °Right Side-Chapel, in the form of a Greek cross, said to have been erected by *Orcagna*, with several small paintings of the school of *Giotto*, including a good Trinity (r.), and also an altar-piece by *Cigoli* (St. Francis receiving the stigmata). — A staircase descends hence to the Lower Church, with the tombs of the Acciajoli. In the chapel immediately in front of us are the mural monument of Niccolò Acciajoli, founder of the church, by *Orcagna* (?; dated 1366), and three Gothic monumental slabs, the best of which is that of the youthful Lor. Acciajoli (d. 1353). The side-chapel to the left of the entrance contains the Renaissance monument of Cardinal Angelo Acciajoli (d. 1409), the ornamentation by *Giuliano da Sangallo*. — We then return through the church and enter the Cloisters, with stained glass in the style of *Giovanni da Udine*. — To the right in the Chapter House: °*Mariotto Albertinelli*, Crucifixion (fresco of 1505); monument of the Carthusian Leonardo Buonafede by *Giuliano da Sangallo* (1545). — We next enter the Monastery Garden, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting Terraces command picturesque views, especially through the valley of the Ema towards Prato and the Apennines.

(c.) **Monte Oliveto.** About $\frac{1}{3}$ M. beyond the Porta S. Frediano (Pl. B, 4; omnibus, p. 412) the 'Via di Monte Oliveto' diverges to the left from the Leghorn road, and reaches the entrance to the garden of the monastery after $\frac{1}{2}$ M. (key next door, No. 10; fee 20-30 c.). A slight eminence here, planted with cypresses, commands an admirable *Prospect: N.W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N.E. lies Florence, then Fiesole with its numerous villas; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now used as a military hospital. In the priest's house (entrance from the right side) are the remains (consisting solely of the principal group) of a fresco of the *Last Supper by *Sodŏma*. The adjacent *Badia di S. Bartolommeo di Monte Oliveto* was founded in 1334; the church, restored in the style of Michelozzo in 1472, possesses frescoes by *Poccetti*.

From the Monte Oliveto the Via di Monte Oliveto leads to the S., cross-

ing a small square, to (1/2 M.) the **Villa Bello Sguardo**, near the entrance of which we obtain one of the finest views of Florence. Adjacent is the *Villa Zoubow*, occupied by Galileo in 1617-31, and now marked by inscription and bust. To the E. of the above-mentioned square is the Via Bellosguardo, at the lower end of which is the small church of *S. Francesco di Paola*. We return to the city by the Via di San Francesco di Paola (Pl. A, 5) and the Barriera Bellosguardo.

(f.) The ***Cascine**, or park of Florence, lies to the W., beginning at the Piazza degli Zuavi (Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (cascina = dairy). In the proper season it is a fashionable rendezvous in the afternoon, particularly for driving. — Outside the town, immediately to the left, is a small *Café Restaurant*. — About the middle of the Cascine is a large open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with (r.) the *Tiro a Segno* (rifle-range) and the *Casino delle Cascine*, a café-restaurant belonging to *Doney & Neveux* (same charges as their city establishment, p. 410; *Café Sabatini*, 250 yds. to the N.E., at the end of the tramway-line, less pretentious). Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther on at the large monument of the *Rajah of Kohlapore*, who died at Florence in 1870, and whose body was burnt at this spot. Fine view of the W. environs of Florence, with its thick sprinkling of villas. — *Omnibus* to the Porta al Prato, see p. 412; *Tramways*, see p. 411.

On the same road lies **Poggio a Cajano** (tramway every 2 hours from Piazza della Stazione, see p. 411; a pleasant drive of 1 1/2 hr., fares 90, 70 c.; permessi for the villa at the 'Amministrazione' of the Palazzo Pitti, p. 415). The *Trattoria Tramway* affords good country-fare. At the end of the village stands the *Villa*, built for Lorenzo il Magnifico by *Giuliano da Sangallo* in a simple rustic style, and still entirely without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by *Andrea del Sarto* (Cæsar receiving the tribute of Egypt), *Franciabigio* (Triumph of Cicero), and *Aless. Allori* (Flaminius in Greece, and Scipio in the house of Syphax, 1580); the subjects are supposed to typify events in the history of the Medici as narrated by Giovio. — The loggia has a fine stucco-ceiling.

From Piazza della Stazione (Pl. D, 3) the Sesto tramway (p. 411) proceeds first to *Ponte a Rifredi* (railway-station, see p. 408). A little to the N.E., near the ancient church of *S. Stefano in Pane*, lies the ***Villa Medicea in Careggi**, the property of the grand-dukes down to 1780, afterwards that of the Orsi family, and now belonging to Signor Segré. The villa was erected by *Michelozzo* for the first Cosimo, who terminated his brilliant career at this house in 1464. This was also once the seat of the *Platonic Academy* (p. 419), which met in the noble loggia. Lorenzo il Magnifico, grandson of Cosimo, also died at Careggi (1492), after Savonarola had refused him absolution because he would not restore her liberty to Florence. Fine view of the environs. A few frescoes by *Pontormo* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice (fee 1/2 fr.).

Farther to the N.W., 1/2 M. to the N. of the railway-station of *Castello* (also stopped at by the Sesto Tramway if previous notice be given to the conductor), is the **Villa Petraia**, owned by the Brunelleschi in the 14th cent. but remodelled by *Buontalenti* in the Renaissance style in 1575 for the Card. Ferdinand de' Medici. It is now fitted up as a royal residence (permesso at the Pal. Pitti), and is provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by *Volterrano* (1636) and contains an unimportant altar-piece by *Andrea del Sarto*. The delightful gardens contain a fine oak, 400 years old, with a platform among its branches which used to be a favourite resort of Victor Emmanuel II. — Immediately to the W. lies the **Villa Castello**, with a beautiful park (permesso obtained at the same time as that for the Villa Petraia). Each villa possesses a fine fountain by *Tribolo*, with statues by *Giov. da Bologna*. — Near Castello is the *Villa Quarto*, with beautiful gardens, formerly the property of the Medici, now that of Countess Stroganoff.

In *Doccia*, about 1 1/4 M. to the N.E. of the rail. stat. of *Sesto* (p. 408), is the great **Manifattura Richard-Ginori**, founded by the *Marchese Carlo Ginori* in 1735 for the making of majolica (Meissen 1710, Vienna 1720, Sevres 1738), and now belonging to a joint-stock company. The factory has successfully revived the ancient majolica manufacture, and produces excellent copies of Della Robbia work and also porcelain in the Capodimonte style. The show-rooms of the firm are worth seeing (open in winter 9.30-12 and 2.30-4.30, in summer 8-11 and 2.30-5.30); the work-rooms (1400 hands) are not shown (permessi in the depot of the factory, Via Rondinelli, Florence). — By taking the tramway to Sesto, we pass the villa of *Marchese Corsi*, the celebrated exporter of plants, which is interesting to botanists and horti-culturalists (permessi at Via Ghibellina 67).

Sesto is the best starting-point for an ascent of **Monte Morello** (3065 ft.). We go viâ *Doccia* (see above) to (1 1/2 hr.) *Le Molina*, whence we proceed to the left, viâ *Morello*, to (25 min.) *S. Giusto a Gualdo*, where the easier of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, *La Casaccia* (3020 ft.), which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'Aja*, is reached in 1/4 hr. more. In returning we may proceed to the N.E. viâ *Paterno* to the rail. stat. of *Vaglia* (p. 374) or we may follow the ridge to the S.E. to the *Poggio del Giro* (2455 ft.) and go on to Florence viâ *Castiglioni*, *Cercina*, and *Careggi* (p. 500).

(g.) Fiesole, on the height about 3 M. to the N. of Florence, may be reached by walkers in 1 1/2 hr. The most convenient of the various routes is offered by the electric tramway (comp. p. 411). The steep old road between S. Domenico and Fiesole should be traversed once at least on foot for the sake of the beautiful views. (Visit to the *Badia*, see p. 502.) Those who go by carriage (about 8 fr.; comp. p. 411) should stipulate for the inclusion of the Badia; the return may be made from Fiesole by the road (rough at places) viâ *Vincigliata* (p. 504) and *Ponte a Mensola* (p. 504; one-horse carr. about 10-12 fr.). — The electric tramway leads from the Piazza del Duomo through the Via Lamarmora to the Piazza Cavour (Pl. H, I, 1), where a *Triumphal Arch* of no artistic merit, erected in 1739 opposite the old *Porta San Gallo*, commemorates the entry of the grand-duke Francis II. Outside the gate is a square surrounded by a colonnaded arcade. Farther on the line follows the Viale Regina Vittoria (Pl. I, 1) to the halting-places *Barriera delle Cure* and *Barriera delle Fòrbici*. It then quits the precincts of the city and ascends to *San Gervasio*, soon affording a fine view of the hills on

the S. bank of the Arno. The last part of the route winds up through a picturesque hilly district to *San Domenico* (see below).

Pedestrians diverge from the tramway-line at the Barriera delle Cure (p. 501; omn., see p. 412) and ascend the Via Boccaccio to the N.E., on the left bank of the *Mugnone*, an insignificant stream, which, however, in rainy weather sometimes causes great devastation. In about 10 min. the *Villa Palmieri*, the property of the Earl of Crawford, where Queen Victoria resided in 1888, is passed on the right. Boccaccio makes this the residence of the narrators in his 'Decamerone' during the plague in 1348. [The *Villa Gherardo* or *Ross*, on the way to Settignano (p. 510), is supposed to have been the first meeting-place of the story-tellers, whence they afterwards migrated by a path 'full west' to the Villa Palmieri.] The road then ascends rapidly between garden-walls, and reaches in 20 min. more the church of *S. Domenico*. — Another route for walkers ascends from the Barriera delle Forbici (p. 501) to the N.E., over the hill of Forbici, passing the *Villa Buturlin* (l.) and the *Villa Dante* (r.). The latter, which was owned by the Dante family about 1300, was remodelled by the Portinari (p. 418) in the 15th cent. and now belongs to Signor Bondi. In ½ hr. we reach *San Domenico*.

San Domenico di Fiesole (**Hôtel-Pension Le Lune; Trattoria Gambacciani*) is a small cluster of houses at the base of the hill of Fiesole. In the Dominican monastery founded here in 1405 the pious *Fra Giovanni Angelico da Fiesole* lived before his removal to S. Marco at Florence. The choir of the church contains a Madonna with saints, painted by him, and an altar-piece, the Baptism of Christ, by *Lorenzo di Credi*. — Opposite the church the 'Via della Badia' diverges to the left, leading in about 5 min. to the **Badia di Fiesole**, a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustine monks. It was re-erected by *Brunelleschi* (?) about 1456-62, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The monastery was highly favoured by the Medici and was frequently the residence of members of the 'Platonic Academy' (p. 419). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778) the printing-office of the learned *Francesco Inghirami*, where a number of important works were published, was established here. It is now occupied by a school.

The Church, with a transept, but destitute of aisles, is covered with circular vaulting, is of noble proportions throughout, and is richly decorated. The part of the façade which is decorated with black and white marble belongs to the older structure, and is older than S. Miniato (p. 497). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. — The Refectory of the convent contains a quaint fresco by *Giovanni da San Giovanni* (d. 1636), representing angels ministering to Christ in the wilderness; the pulpit is in the manner of *Desiderio da Settignano*. The loggia adjoining the garden affords a charming view of Florence and the valley of the Mugnone.

At S. Domenico the road divides: the old road to the left leads past the *Villa Spence*, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min.; the new road to the right, traversed by the electric tramway, sweeps round to the E., affording (r.) a superb view of Florence and the Arno Valley, and finally skirts the S. side of Fiesole. Among the numerous villas it passes

is the *Villa Landor* (to the right, below the road), where Walter Savage Landor lived for many years. [He died in 1864 at No. 93, Via della Chiesa, Florence, on the left bank of the river.]

This excellent road is indebted for its construction principally to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their 'golden book' distributed its favours extensively in return for a substantial equivalent.

Fiesole. — Italia, in the Piazza, with garden and view, pens. 5-6 fr.; Ferruccio, a little to the E. of the Piazza, with a view of Pratolino and the upper Mugnone Valley. — *Café-Restaurant Aurora*, in the Piazza, with a charming view-terrace; *Ristorante Bellagio*, 1/2 M. below Fiesole, at the corner of the main road and the Via di Majano (p. 504).

Fiesole (970 ft.), Lat. *Faesulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 2000 inhab., who like most of the natives of this district are engaged in straw-plaiting (for fans not more than 1/2 fr., little baskets 1 fr.).

On the height we enter the spacious Piazza of Fiesole, and perceive immediately opposite us the Cathedral, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo il Bavaro, restored in 1256, and lately remodelled. It is a basilica of simple exterior, with transepts and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the *Monument of Bishop Salutati (d. 1465), with the bust of the deceased and (above) a fine sarcophagus by *Mino da Fiesole;* to the left is a basrelief by the same master, representing the Adoration of the Child. On the sides, above these, frescoes belonging to the *School of Botticelli* (retouched). Opposite, in the N. transept, altar furniture with statues by *Andrea Ferrucci*. On the entrance-wall, over the door, St. Romulus, a figure of the *School of the Robbia* (1521).

Behind the cathedral is a gateway marked 'Teatro Romano', forming the entrance to the ruins of some ancient buildings excavated since 1873 (50 c., admitting to Museum also; see below). The *Ancient Theatre*, with its stage facing the S., has nineteen tiers of stone seats, in a semicircle 37 yds. in diameter. Below are three other rows for the seats of persons of rank. A little farther down are some scanty and partly restored remains of *Roman Thermae*. A small projection affords a view of a fragment of the *Ancient Etruscan Wall*. From a point above the theatre we have a good view of the valley of the Mugnone, Pratolino (p. 504), and Mte. Senario (p. 504); to the left the viaduct of the railway to Faenza.

Opposite the cathedral, on the W. side of the piazza are the *Episcopal Palace* and the *Jesuits' Seminary*. — On the E. side of the piazza is the *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà); on the groundfloor is the *Museo Fiesolano*, containing the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old church of Santa

Maria Primerana, of the 10th cent., containing a tabernacle in terracotta (Crucifixion) of the school of *Luca della Robbia* (1442); to the right, reliefs of the heads of St. Rock and the Virgin by *Francesco da Sangallo* (1542 and 1575). Key at house No. 11; fee 30 c.

The site of the Roman Capitol of Fæsulæ is occupied by a *Franciscan Monastery* (not accessible for ladies), to which the Via S. Francesco, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. On the right, a little below the monastery, rises the venerable, but much disfigured church of *S. Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *View (finest at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, and on the W. by the heights of Monte Albano, beyond which the Carrara Mts. stand prominently forth. A fine view of the Apennines and the Mugnone valley is obtained from the edge of the wood behind the convent, resembling that from the ancient theatre.

Beyond Fiesole, on the S.E., rises *Monte Ceceri* (1453 ft.), from the quarries of which comes the gray pietra serena so universally used in Florence. Splendid view from the top (no path). We may descend direct to the road to S. Domenico or to Ponte a Mensola (see below).

A fine road (specially beautiful towards sunset) descends from Fiesole to *Ponte a Mensola*. At the first great curve in the new road to S. Domenico we follow the *Via di Majano* straight on, skirting the slope of Mte. Ceceri. At the first division of the roads we keep straight on, at the second turn to the left, at the third, to the right. In about ¾ hr. we reach the road from Florence to Settignano, a little on this side of Ponte a Mensola (tramway, see p. 411).

On a hill-top 1 M. to the N.E. of Majano lies the **Castello di Vincigliata**, a castle of the 14th cent., belonging to Mr. T. Leader, an American, which has been restored and fitted up in a mediæval style, but is not occupied. Visitors are admitted on Sun. and Thurs. between 8 and 5 (attendant 1 fr.). The Castello may also be reached from Ponte a Mensola by a steep road in ¾ hr., and from Fiesole in 1 hr. by a rough cart-track, passing *Borgunto*, on the N. slope of Mte. Ceceri, and the mediæval *Castel di Poggio*. — Circular drive from Florence viâ Fiesole and Vincigliata, see p. 501.

In the midst of a wood about 9 M. to the N. of Fiesole (about 2¾ M. from the station of *Montorsoli* on the railway from Florence to Borgo S. Lorenzo) lies **Pratolino** (1512 ft.; *Zocchi's Inn*, unpretending and moderate). A little on this side of the village, to the right, is the entrance to the *Villa of Pratolino*, formerly belonging to the grand-dukes and now to Prince Demidoff (adm. only by permission of the steward). The château, built by Buontalenti about 1570 at the instance of Francesco de' Medici, son of Duke Cosimo I., for the reception of Bianca Cappello (p. 482), has long been in ruins, while the gardens have been modernized and partly converted into plantations. Almost the only relic of former splendour is a colossal crouching figure (62 ft. high), representing the Apennines and ascribed to *Giov. da Bologna*. — From Pratolino a beautiful road, with numerous views, leads viâ *Macioli* to (5 M.) the *Monte Senario* (2700 ft.), on the top of which, in the midst of a grove of pines, is a Servite Convent (Annunziata), founded in 1233 and restored in 1544. The great terrace affords a splendid *Panorama of the surrounding mountains, with distant views of Fiesole and Florence, seen through the valley of the Mugnone. An excellent liqueur, 'Gemma d'Abeto', is made at the convent. From the summit we may go on to the N.W. (at first by a rough footpath) to the railway-station of *Vaglia* (p. 374; 1½ hr., in the opposite direction 2 hrs.).

(h.) S. Salvi, about $^3/_4$ M. from the *Piazza Beccaria* (Pl. I, 6), is reached by following the Via Aretina for 12 min. (tramway to Rovezzano, see p. 411) and then turning to the left into the Via di S. Salvi, which brings us in 3 min. to a doorway on the right (knock). Of the Vallombrosan monastery of **San Salvi,** mentioned as early as 1084, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the Campo di Marte is still called 'Campo d'Arrigo'. The former refectory (adm. p. 415) contains a collection of old paintings belonging to the Florentine galleries and a well-preserved and finely-coloured *Fresco by *Andrea del Sarto* (1526-27), representing the Last Supper.

The painting 'is calculated to be seen at a burst on entering the door. . . . It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony'. — *C. & C.*

(i.) Vallombrosa. A visit to this celebrated monastery is now easily accomplished in one day with the aid of the cable-railway from S. Ellero to Saltino; but in summer several days may be very pleasantly spent at Vallombrosa (rooms should be ordered in advance in July and August). The drive from Florence or Pontassieve (see below) to Vallombrosa is charming.

From Florence to Sant' Ellero, 16 M., railway in 1-1$^1/_4$ hr. (fares 2 fr. 95, 2 fr. 5, 1 fr. 35 c.; return-tickets to Saltino 10 fr. 60, 9 fr. 25, 8 fr. 10 c.). Only the ordinary trains stop at S. Ellero. — From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the suburban station of (3 M.) *Campo di Marte.* It then skirts the right bank of the Arno. Fiesole lies above us, to the left. The valley soon contracts. 8 M. *Compiobbi*, a small village, lies in a richly-cultivated district, above which rise barren heights. — 10$^1/_2$ M. *Sieci.*

13 M. **Pontassieve.** — Alb. del Vapore; Locanda della Stazione; Italia. — Diligences daily, at 2.30 p.m., to *Stia* and to *Pratovecchio* (fare 3 fr.). One-horse carriage to *Vallombrosa* for 1 pers., 8 fr.; two-horse carr., 2 pers. 15, each additional pers. 6 fr, luggage 5 c. per kilogramme (2$^1/_5$ lbs.). Carr. and pair from Florence to Vallombrosa, for 1-4 pers., 40 fr.; one-horse carr. to *Stia* 12, two-horse 24 fr.; to *Camaldoli* 25 and 40 fr.

Pontassieve, a small village at the confluence of the *Sieve* and the Arno, formerly derived some importance from its situation on the highroad through the valley of the Sieve and over the Apennines to Forlì.

The road from Pontassieve to Vallombrosa crosses the Sieve beyond the village and ascends the valley of the Arno. About 1 M. from Pontassieve, where the road forks, we keep to the left. From the second fork (1$^1/_2$ M. farther) the left branch leads to the Consuma Pass and the Casentino (p. 508), the right follows the ridge to (3 M.) the village of *Pelago* (Locanda della Pace), the birthplace of Lor. Ghiberti, and (2$^1/_4$ M.) *Paterno*, formerly a monastery-farm, and thence ascends a picturesque gorge to the village of *Tosi*, 2$^1/_2$ M. farther on. The road ascends first through chestnut-woods, then among firs, and about halfway up the *Pratomagno* mountain reaches (ca. 5 hrs. from Pontassieve) *Vallombrosa* (p. 506).

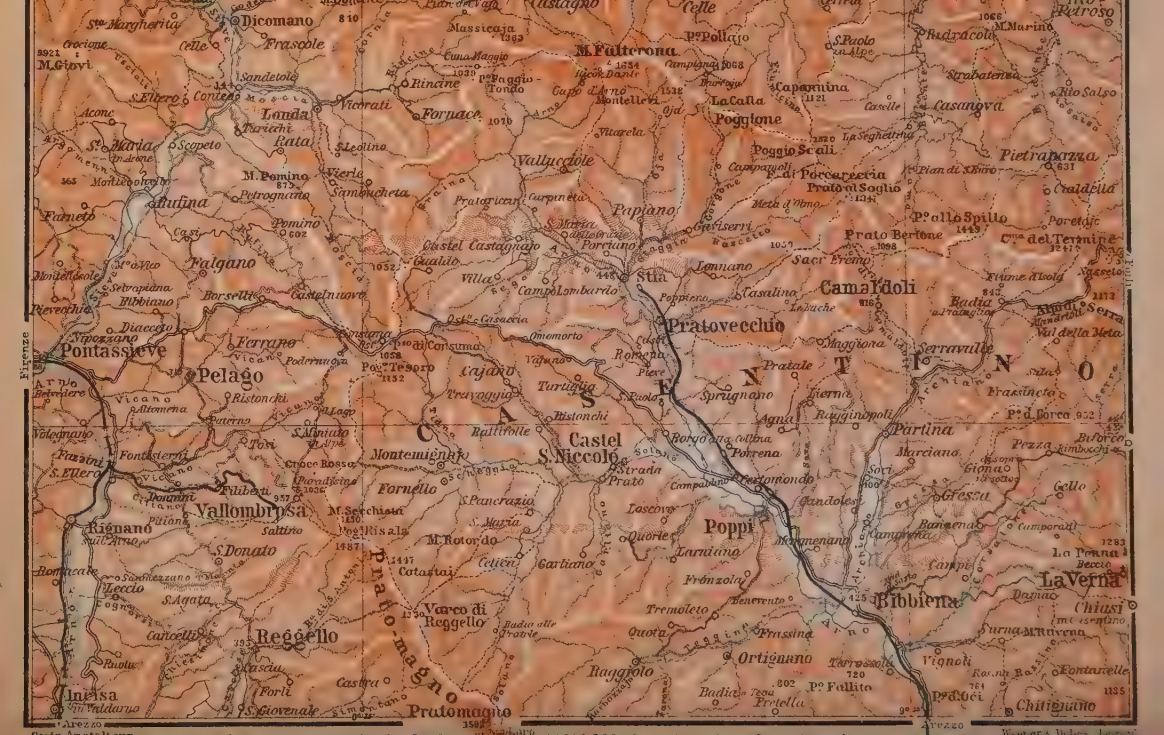
16 M. **Sant' Ellero** (365 ft.; no inn) is an insignificant village, which was the seat of a Benedictine nunnery in the 10-13th cent. and belonged to the monks of Vallombrosa from 1268 to 1809. It possesses an old *Castle*, in which the Ghibellines, banished from Florence in 1267, were besieged by the Guelphs. — From S. Ellero to Arezzo (p. 510; 38 M., in 2½ hrs.), see *Baedeker's Central Italy*.

The Cable Railway from S. Ellero to Saltino is 5 M. long, with a maximum gradient of 22:100. The ascent takes about 1 hr. The time-table changes so frequently, that previous enquiry is necessary. — The train starts from the railway-station at S. Ellero and ascends through a grove of oaks, first on the right bank and then on the left bank of the torrent *Vicano*, to the crest of one of the numerous spurs which the Pratomagno range throws out into the valley of the Arno. A striking view is disclosed; straight on, Saltino appears, above a steep slope. — 1 M. *Donnini*. We now traverse a well-cultivated and fertile district high above the Vicano, and then ascend gently on the right bank of the exiguous *Ciliana* to (2¾ M.) *Filiberti*, beautifully situated at the foot of the Pratomagno chain. The railway skirts the slope in numerous windings To the left we have a fine survey of the Arno valley and Pontassieve, and then we enjoy two short retrospects of the lower part of the railway, with the villages of Donnini and Filiberti. — 5 M. **Saltino** (3140 ft.), finely situated on a barren promontory, commanding a splendid view. Near the station are the *Hôtel Vallombrosa* (pens. 12 fr.) and the new *Hôtel Croce di Savoja*; ½ M. farther on is the *Grand Hôtel Castello di Acquabella*, established in the former Villa Resse (pens. 12-15 fr.).

The carriage-road lead through a dense grove of firs to (1¼ M.) *Vallombrosa*. The road which diverges to the right at the station and passes the *Scoglio del Saltino*, a projecting rock with a fine view of the Arno valley, is only a little longer.

The convent of **Vallombrosa** (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the Pratomagno chain, was founded in 1015 and suppressed in 1866. The present buildings, dating from 1637, have been occupied since 1870 by the *Reale Istituto Forestale*, the only advanced school of forestry in Italy. There are now only a few monks here, who celebrate service in the noteworthy church, and attend to the meteorological observatory. Hotel: *Albergo della Foresta* (the former Foresteria), R. from 3, L. ½, B. 1, luncheon 2½, D. 4, pension (L. and wine extra) 7-12, in July and August 8-12, omn. from the cable-railway ½ fr.

The monastery of Vallombrosa was founded by *S. Giovanni Gualberto* (985-1073), the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of S. Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the


Dicomano
Frascole
M. Falterona
Pratovecchio
Poppi
Bibbiena
La Verna
Camaldoli
Pontassieve
Pelago
Vallombrosa
Reggello
Pratomagno
Castel S. Niccolò
Ortignano
Raggiolo
Chitignano
Arezzo
Firenze

road. The latter fell at his feet and implored mercy. The knight, suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of S. Miniato; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa.

Il Paradisino (3336 ft.), a small hermitage situated on a rock, 1/4 hr. to the left above the monastery, is now an annexe to the Alb. della Foresta (see p. 506; rooms not very comfortable). The platform in front commands an admirable *Survey of Vallombrosa, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the Alpi Apuane (p. 100). — Another pleasant walk may be taken on the road leading from the hotel towards the N.E. along the mountain-slopes to (2 1/4 M.) *Lago*, which is to be continued to the *Consuma Pass* (see below).

The ascent of the Secchieta (4755 ft.), the N. summit of the *Pratomagno Chain*, from Vallombrosa occupies 1 1/2-2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the Paradisino (see above) and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called *Romitorio della Macinaja*, to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (25 min.) the *Tabernacolo di Don Fiero*, an old chapel commanding a splendid °View. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty Monte Falterona, where the Arno rises; to the W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N.W., viâ the *Croce Rossa*; or we may descend to the W. from the Romitorio to Saltino direct viâ the bare ridge of the *Bocca diLupo*.

From the *Segnale di Pratomagno*, the S. and highest summit of the Pratomagno chain (5223 ft.; 4-5 hrs. from Vallombrosa, with guide) a steep path descends through woods and ravines (1 1/2 hr.), skirting the brook *Solano*, passing *Cetica* and several other mountain-villages, and leading to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. Carriage-roads lead from S. Niccolò to Poppi (4 3/4 M.), and to Pratovecchio (4 M.; see p. 508).

(k.) Camaldoli and La Verna. This excursion takes walkers 3 1/2-4 days from Pontassieve or Vallombrosa. 1st Day, over the Consuma Pass to Stia and Pratovecchio; 2nd Day, direct or viâ the Falterona to Camaldoli; 3rd Day, by Badia a Prataglia to La Verna; 4th Day, to Bibbiena, and thence by train to Arezzo. Those who omit the beautiful hill-walks in the Casentino visit Camaldoli and La Verna by carriage from Bibbiena. Comp. the *Guida Illustrata del Casentino*, by C. Beni.

The road mentioned at p. 505 ascends past the old castle of *Diacceto*, the (4 M.) village of the same name, and the (6 1/2 M.) hamlet of *Borselli* to the (3 1/2-4 hrs.) *Consuma Pass* (ca. 3360 ft.), which may also be reached from Vallombrosa by a bridle-path (comp. above; guide necessary, 2 hrs.). A little on this side of the head of the pass is the small village of *Consuma* (10 1/2 M. from Pontassieve), with two poor osterie. The summit of the *Monte Con-*

suma (3435 ft.) lies to the right. Farther on the road leads up and down to (14 M.) the lonely inn of *Casaccia* and (15 M.) *Omomorto*. A little lower down a view is disclosed of the **Casentino,** or upper valley of the Arno, bounded on the N. and E. by the Central Apennines and on the W. by the Pratomagno chain, while it is open towards the S. To the S.E. appears the jagged outline of the Verna, and a little farther on, to the left, the range of Falterone. — At (17 M.) *Scarpaccia* the road to (19½ M.) Stia and Pratovecchio diverges to the left from the highroad to Bibbiena. To the right, 1½ M. to the S.W. of Pratovecchio, we see the ruined castle of *Romena*, mentioned by Dante (Inferno, xxx. 73), near which arose the *Fonte Branda* (Inf. xxx. 78), now dried up. A little farther on the road again forks, the left branch leading to Stia, the right to Pratovecchio. The station of the railway to Arezzo (p. 510) lies between these two places.

Stia (1460 ft.; **Alb. della Stazione Alpina*, R. 1½ fr., unpretending; carr. and pair to Camaldoli via Poppi, 10-12 fr.), with an picturesque church ('La Pieve'), and **Pratovecchio** (1410 ft.; *Alb. Bastieri*) are pleasant little towns with about 2000 inhab., well adapted as headquarters for excursions in the Casentino (guide 3-4 fr. daily, and his food).

From Pratovecchio a footpath leads to *Camaldoli* (about 9 M.) via *Moggiona*; another route, somewhat longer, passes *Casalino* and *Sacro Eremo* (see below). — The following is a fine but somewhat fatiguing round from Stia: past the ruined castle of *Porciano* to the *Source of the Arno* ('Capo d'Arno'; see Dante's 'Purgatorio' xiv.; 4265 ft.), 3 hrs.; thence to the summit of **Monte Falterona** (5410 ft.), which commands a wide *View, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the *Alp Stradella*, 1 hr.; via the *Giogana di Scali* and the *Prato di Bertone* to the *Sacro Erĕmo* (see below) 4 hrs., back to Camaldoli ¾ hr. (in the reverse direction, from Camaldoli to the Falterona, 7 hrs.). — Hurried travellers may ascend direct from Stia, via (1¼ hr.) *Lonnano*, to (4½ hrs.) the *Prato di Bertone* (p. 509), and descend thence via *Sacro Erĕmo* to (1¼ hr.) *Camaldoli* (guide desirable).

The suppressed abbey of **Camaldoli** (2717 ft.; **Grande Albergo*, pens. with wine 12 fr.; *Restaurant*, on the groundfloor, cheaper) lies in a narrow wooded valley. It was founded in the year 1012 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1763. The environs are wild and beautiful. A steep road ascends to (1¼ hr.) the *Sacro Erĕmo* (3680 ft.), a second monastery with hermitages, founded by St. Romuald in 1046 and surrounded by fine pine-woods.

The name of the place is said to be derived from Campus Maldoli, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although

the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1808.

The *Views from the narrow ridge of the Apennines at the back of Sacro Eremo, especially from the summit which is not planted with trees, called the **Prato di Bertone* or the *Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of Forli may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno and the green dales of Vallombrosa, the lower valley of the Arno as far as the Maremme of Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Walkers from Camaldoli may reach the highroad from Cesena to Bibbiena in $1^1/_2$ hr. by a rough and stony track, and then proceed viâ *Partina* to (6 M.) *Bibbiena* (p. 510). If time allows, however, the road from Camaldoli to ($7^1/_2$ M.) *Poppi* (p. 510) is preferable. In the opposite direction Camaldoli may be reached by carriage from Poppi in 2, from Bibbiena in $2^1/_2$ hrs.

From Camaldoli to La Verna on foot. Pedestrians should select the beautiful but fatiguing route (with guide) viâ the Sacro Eremo and the village of (2 hrs.) *Badia a Prataglia* (Hôt. Mulinacci; Pens. Boscoverde, English), which lies on the above-mentioned road from Bibbiena to Cesena. Thence we proceed to the S.E. to (2 hrs.) *Corezzo* and descend along the stream of that name to ($^3/_4$ hr.) *Biforco*, at its confluence with the *Corsalone*. We then ascend along the Corsalone and through plantations of oaks to ($2^1/_4$ hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the **Verna**, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3660 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1215 by St. Francis of Assisi, and substantially rebuilt after a fire in 1472. Strangers receive good food and accommodation here, for which a fair recompense is expected (ladies not admitted). The monks show the extensive convent, the three churches with their excellent reliefs in terracotta of the school of the *Robbia* (*Annunciation by *Andrea della Robbia* in the main church), and the *Luoghi Santi*, a series of grottoes once frequented by St. Francis. — A path ascends through beautiful woods to the *Penna della Verna* (4165 ft.), or ridge of the Verna, also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (Paradiso, xi. 106). The celebrated view from this ridge, now somewhat obscured by trees, is best obtained from the small chapel on the N.W. spur, about $^3/_4$ hr. above the monastery. — About $^1/_4$ hr. below the convent, at the end of the Bibbiena road, stands a modest *Osteria*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Lodovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the

valley of the *Singorna* in the vicinity, but in 1476 his parents removed to *Settignano*, near the quarries.

From Stia-Pratovecchio to Arezzo, 28 M., railway in 1¾-2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond (4 M.) *Porrena*, the first station, the train passes the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. — 5½ M. **Poppi** *(Alb. Vezzosi)*, on a hill (1425 ft.) rising to the right above the Arno, is commanded by the lofty tower of the castle of *Count Guidi*, built in 1274, the court of which contains a picturesque staircase. Road to Camaldoli, see p. 509 (carr. 7, with two horses 10 fr.).

9 M. **Bibbiena** (1370 ft.; *Alb. Amorosi*, R. 1½ fr., well spoken of), the birthplace of Bernardo Dovizi, afterwards Cardinal Bibbiena (1470-1520), the patron of Raphael, is prettily situated on a hill rising from the Arno (carr. from the station to the town ½ fr.). The principal church, *S. Lorenzo*, contains fine terracotta reliefs of the Adoration of the Holy Child and the Descent from the Cross, of the school of the Robbia. — Bibbiena is the starting-point for those who visit La Verna by carriage (7½ M. in 2 hrs.; carr. and pair 10-12 fr., bargaining necessary).

13 M. *Rassina*, with a silk factory; 15½ M. *S. Mama;* 19½ M. *Subbiano;* 20½ M. *Capolana;* 23 M. *Giovi*. The train now quits the valley of the Arno and traverses the rich *Val di Chiana* to —

28 M. **Arezzo** (*Inghilterra*, R., L., & A. 3, D. 3 fr.; *Vittoria; Stella*, with good trattoria), the ancient *Arretium*, a provincial capital with 12,000 inhab. and several interesting churches. The choir of *S. Francesco* contains frescoes of the 15th cent., by Piero della Francesca. *S. Maria della Pieve*, of the 9th cent., has a tower and a façade of the 13th century. The handsome Gothic *Cathedral*, begun in 1277, is embellished with several beautiful stained-glass windows and well-sculptured monuments. The *Museum* contains a palæontological collection, Roman and Etruscan antiquities, pictures, and fine majolica of the 16th century. For a more detailed account of Arezzo, and the route thence to Perugia, etc., see *Baedeker's Central Italy*.

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bresc. = Brescian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Flem. = Flemish, Gen. = Genoese, Lomb. = Lombardic, Mant. = Mantuan, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Sien. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

Abbāte, Niccolò dell', Lomb. P., 1512-71. — (222).

Alba, Macrino d', Pied. P., about 1500. — (80).

Albani, Franc., Bol. P., 1578-1660. — (344).

Alberti, Leon Batt., Flor. A., 1405-72. — (xlii. 222. 420).

Albertinelli, Mariotto, Flor. P., 1474-1515. — (lviii. 420).

Alemannus, Joh. (Giovanni d'Alemagna, Giov. da Murano), Ven. P., middle of the 15th cent. — (251).

Alessi, Galeazzo, A., follower of Michael Angelo, 1500-1572. — (xlvii. 68. 111).

Algardi, Al., Bol. S., A., 1602-54.

Aliense (Ant. Vassilacchi), Umbr. and Ven. P., 15??-1629.

Allegri, Ant., see *Correggio*.

Allōri, Aless., Flor. P., 1535-1607. — (421).

—, *Cristofano(foro)*, Flor. P., 1577-1621. — (lxii. 421).

Altichiēri da Zevio, Ver. and Pad. P., second half of the 14th cent. — (xli. 209).

Alunno, see *Foligno*.

Amadēo (Amadio), Giov. Antonio, Lomb. S., ca. 1447-1522. — (l. 110).

Amerighi, see *Caravaggio*.

Ammanāti, Bart., Flor. A., S., 1511-92. — (xlvii).

Angelico da Fiēsole, Fra Giov., Flor. P., 1387-1455. — (li. 420).

Anguissōla (Anguisciola), Sofonisba d', Crem. P., 1535-1626. — (178).

Anselmi, Michelangelo, Lucca P., ca. 1491-1554.

Antelami, Benedetto, Lomb. S., ca. 1178-96.

Araldi, Al., Parm. P., 1465-1528.

Arca, Nicc. dell', Bol. S., d. 1494.

Arezzo, Niccolò d' (Nicc. di Piero Lamberti), Flor. S., ca. 1400.

Arpino, Cavaliere d' (Gius. Cesari), Rom. P., ca. 1560-1640. — (lxi).

Aspertini, Amico, Bol. P., ca. 1475-1552.

Avanzi, Jacopo degli, Bol. P., 2nd half of the 14th century.

—, *Jacopo*, Pad. P., 2nd half of the 14th cent. — (xli).

Bacchiacca (Fran. Ubertini), Flor. P., 149?-1557.

Baccio d'Agnōlo, Flor. A. and S., 1462-1543. — (l).

Badile, Ant., Ver. P., 1480-1560.

Bagnacavallo (Bart., Ramenghi), Bol. and Rom. P., 1484-1542. — (lx. 344).

Baldovinetti, Alessio, Flor. P., 1427-99.

Balduccio, Giov. di, Pis. S., 1st half of 14th cent.

Bambaja, il (Agostino Busti), Mil. S., ca. 1470-?. — (l. 110).

Bandinelli, Baccio, Flor. S., 1493-1560. — (lv. 422).

Bandini, Giov. (G. dall' Opera), Flor. S., pupil of the last, 2nd half of the 16th century.

Baratta, Franc., S., pupil of Bernini, d. 1666.

Barbarelli, Giorgio, see *Giorgione*.

Barbari, Jac. de', Ven. P., ca. 1500.

Barbieri, see *Guercino*.

Baroccio, Federigo, Rom. P., follower of Correggio, 1528-1612.

Barozzi, Giac., see *Vignola.*
Bartolommeo della Porta, Fra, Flor. P., 1475-1517. — (lviii. 395. 420).
Basaiti, Marco, Ven. P., ca. 14?-1521.
Bassano, Franc. (da Ponte), the Elder, father of Jacopo, Ven. P., ca. 1500. — (241. 251).
— —, *the Younger*, son of Jacopo, Ven. P., 1548-90.
—, *Jacopo (da Ponte)*, Ven. P., 1510-92. — (241. 251).
—, *Leandro (da Ponte)*, son of Jacopo, Ven. P., 1558-1623. — (241. 251).
Batoni, Pompeo, Rom. P., 1708-87.
Bazzi, Giov. Ant., see *Sodoma.*
Beccafumi, Domenico, Sien. P., 1486-1551.
Begarelli, Ant., Mod. S., 1498-1565. — (l. 329).
Bellano, Bart., Pad. and Flor. S., pupil of Donatello, ca. 1430-ca. 98.
Bellini Gentile, brother of Giovanni, Ven. P., 1421-1507. — (lii. 251).
—, *Giovanni*, Ven. P., 1426-1516. — (lii. 251).
—, *Jacopo*, father of Giov. and Gentile, Ven. P., 140?-64. — (lii. 251).
Belotto, see *Canaletto.*
Bembo, Bonifazio, Crem. P., after 1450.
Berettini, Pietro, see *Cortona.*
Bergamasco, Guglielmo, Ven. A., 1st half of the 16th century.
Bernini, Giov. Lorenzo, Rom. A., S., 1589-1680.
Bertoldo di Giovanni, Flor. S., d. 1491.
Betti, Bernardino, see *Pinturicchio.*
Bianchi Ferrari, Ferr. and Mod. P., d. 1510.
Bibbiena, Ant. Galli da, Bol. A., 1700-1774.
Bicci di Lorenzo, Flor. P. and S., 1st half of 15th cent.
Bigio, Franc., see *Franciabigio.*
Bigordi, see *Ghirlandajo.*
Bissolo, Pier Franc., Ven. P., ca. 1492-1530. — (251).
Boccaccino da Cremona the Elder, Crem. P., ca. 1460-1518. — (178. 266).
Bologna, Giov. da, or *Giambologna (Jean Boullogne*, from Douai), S., 1524-1608. — (421).
Boltraffio (Beltraffio), Giov. Ant., Mil. P., pupil of Leonardo, 1467-1516. — (111).
Bonannus, Pisan A., S., towards the end of the 12th cent. — (384).
Bonascia, Bart., Mod. P., ca. 1440 (?)-1527.
Bonifazio the Elder, d. 1540, *the Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P. — (lxi. 251).
Bonsignori, Franc., Ver. P., 1455-1519.
Bonvicino, see *Moretto.*
Bordone, Paris, Ven. P., 1500-1570. — (lxi. 251).
Borgognone, Ambrogio, da Fossano, Mil. P., 1455?-1524? — (110).
Botticelli, Aless. or *Sandro*, Flor. P., 1446-1510. — (lii. 420).
Bouts, Dirk, Dutch P., d. 1475.
Bramante, Donato, A., 1444-1514. — (xlv. xlvi. 110).
Brea, Lod., of Nizza, P., ca. 1500.
Bregno, Lorenzo, Ven. S., 15th cent.
Bril, Paul, Flemish P., 1554-1626.
Briosco, see *Riccio.*
Bronzino, Angelo, Flor. P., ca. 1502-72. — (lviii. 421).
Brunelleschi (Brunellesco), Filippo, Flor. A., S., 1379-1446. — (xlvi. 420).
Brusasorci (Dom. Ricci), Ver. P., 1494-1567.
Buffalmacco, Pisan P., ca. 1300. — (384).
Buggiano (Andrea di Lazzaro de' Cavalcanti), Flor. S., pupil of Donatello, 15th cent.
Bugiardini, Giuliano, Flor. P., 1475-1554.
Buon, Bart., the Elder, son of Giovanni, Ven. A., S., 15th cent.
—, *Bart. (the Younger) Bergamasco*, Ven. A., after 1500.
—, *Giovanni*, Ven. A. and S., 15th cent.
—, *Pantaleone*, son of Giovanni, Ven. A. and S., 15th cent.
Buonarroti, see *Michael Angelo.*
Buonconsiglio, Giov., surnamed *Marescalco*, Vic. P., ca. 1497-1530. — (227).
Buontalenti, Bern., Flor. A., 1536-1608.
Busti, Agost., see *Bambaja.*
Caccini, Giov. Batt., Flor. A., 1562-1612.
Calendario, Fil., Ven. A., S., middle of the 14th cent.
Caliari, Benedetto, brother of P. Veronese, 1538-98.
—, *Carletto*, son of P. Veronese, Ven. P., 1572-96.
—, *Gabriele*, son of P. Veronese, Ven. P., 1568-1631.
—, *Paolo*, see *Veronese.*
Camaino, Tino di, Sien. S., d. 1339.
Cambiaso, Luca, Gen. P., 1527-85. — (69).
Cambio, Arnolfo di, Flor. A., S., 1240-1311. — (420. 384).
Campagna, Girolamo, Ven. S., pupil of Jac. Sansovino, 1552-1623. — (251).
Campagnola, Dom., Pad. P., ca. 1511-64.

Campi, Ant., son of the following, Crem. P., d. ca. 1591.
—, *Galeazzo*, Crem. P., 1475-1536.
—, *Giulio*, son of the preceding, Crem. P., ca. 1502-72.
Campione, Marco di, Lomb. A., end of the 14th century. — (134. 137).
Canaletto (Antonio Canale), Ven. P., 1697-1768. — (251).
— *(Bern. Belotto)*, Ven. P., 1724-80. — (251).
Canova, Antonio, S., 1757-1832. — (242).
Caprino, Meo del, Flor. A., 1430-1501.
Caracci, see *Carracci*.
Caradosso, see *Foppa*.
Caravaggio, Michaelangelo Amerighi da, Lomb. and Rom. P., 1569-1609.
—, *Polidōro da*, Rom. P., 1495-1543. — (lviii).
Cariani, Giov. (Giov. Busi), Bergam. and Ven. P., after 1500.
Caroto, Giov. Franc., Ver. P., 1470-1546. — (lx. 209).
Carpaccio, Vittore, Ven. P., ca. 1470?-1519. — (251).
Carpi, Girol. da, Ferr. P., 1501-68.
Carracci, Agostino, Bol. P., 1558-1601. — (344).
—, *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lxii. 344).
—, *Antonio*, son of Agostino, Bol. P.
—, *Lodovico*, Bol. P., 1555-1619. — (344).
Carraccino, see *Mulinari*.
Carrucci, see *Pontormo*.
Castagno, Andrea del, Flor. P., 1390-1457.
Castiglione, Benedetto, Gen. P., 1616-70. — (69).
Catēna, Vincenzo, Ven. P., d. 1531. — (251).
Cavazzōla (Paolo Moranda), Ver. P., 1486-1522. — (209).
Cavedoni, Giac., Bol. P., 1577-1660.
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-1572. — (421).
Cignani, Carlo, Bol. P., 1628-1719.
Cigoli (Luigi Cardi da), Flor. P., 1559-1613. — (421).
Cima (Giov. Batt. C. da Conegliano), Ven. P., ca. 1489-1508. — (251).
Cimabūe, Giov., Flor. P., 1240?-1302? — (xxxix. 420. 384).
Cione, Andrea di, see *Orcagna*.
Cioni, Andrea di, see *Verrocchio*.
Cittadella, see *Lombardi, Alf.*
Ciuffagni, Bernardo di Piero, Flor. S., 1381-1457.
Civitali, Matteo, Lucca, S., 1435-1501. — (l. 395).
Claude le Lorrain (Gellée), French P., 1600-1682.
Clementi, Prosp., S. in Reggio, pupil of Michael Angelo, d. 1584. — (319).
Clouet, Jehan, Netherland.-French P., d. 1540.
Clovio, Don Giulio, miniature P., pupil of Giul. Rom., 1498-1578.
Conegliano, Giov. Batt. da, see *Cima*.
Correggio (Antonio Allegri da), Parm. P., 1494?-1534. — (lx. 322. 337).
Cortona, Pietro (Berettini) da, Flor. A., P., 1596-1669.
Cosimo, Pīero di, see *Pīero*.
Cossa, Franc., Ferr. and Bol. P., 14??-148? — (337).
Costa, Lorenzo, Ferr. and Bol. P., 1460-1535. — (222. 337).
Cranach, Lucas, German P., 1472-1553.
Credi, Lorenzo di, Flor. P., 1459-1537. — (liv. 30. 420).
Crespi, Benedetto (il Bustino), Mil. P., 17th century.
—, *Daniele*, Mil. P., 1590-1630. — (111).
—, *Giov. Batt. (il Cerano)*, Mil. A., S., P., 1557-1633. — (111).
—, *Gius. Maria (lo Spagnuolo)*, Bol. P., 1665-1747.
Cresti, Dom., da Passignano, Flor. P., 1560-1638.
Crivelli, Carlo, Ven. P., ca. 1468-93. — (lii. 116. 251).
Cronaca, Sim., Flor. A., 1454-1509. — (420).
Daniele, Pellegrino da San, see *Pellegrino*.
Danti, Vinc., Flor. S., 1530-76.
David, Gerard, Flem. P., d. 1523.
Deferrari, Defendente (da Chivasso), Pied. P., ca. 1500. — (30).
—, *Greg.*, Gen. P., 1644-1726.
Dolci, Carlo, Flor. P., 1616-86. — (421).
Domenichino (Domenico Zampiēri), Bol. P., A., 1581-1641. — (lxii. 344).
Donatello (Donato di Niccolò di Betti Bardi), Flor. S., 1386-1466. — (xlix. 420. 232).
Dosso Dossi, Ferr. P., ca. 1479-1542. — (lx. 337).
Dou, Gerard, Dutch P., pupil of Rembrandt, 1613-75.
Duccio, Agostino d'Antonio di, Flor. S. and A., 1418-82.
—, *di Buoninsegna*, Sien. P., ca. 1285-1320. — (xxxix).
Dürer, Alb., German P., 1471-1528.
Dyck, Ant. van, Antwerp, P., 1599-1641. — (69).
Elsheimer, Adam, Germ. P., 1578-1620.
Empoli, Jac. Chimenti da, Flor. P., 1554-1640.
Erri, Agnolo and *Bart.*, Mod. P., 15th cent.
Eusebio di S. Giorgio, Umbr. P., ca. 1500.

Fabriano, Gentile da, Umbr. P., ca. 1370-1450. — (iii. 251).
Falconetto, Giov. Maria, Pad. A., 1458-1534. — (xlvii).
Fapresto, see *Giordano*.
Farinato, Paolo, Ver. P., ca. 1524-1606.
Ferramola, Floriano or *Fioravante*, Bresc. P., d. 1528. — (187).
Ferrari, Gaudenzio, Lomb. P., 1471(?)-1546. — (30. 111).
Ferrucci, Andr., da Fiesole, Flor. S., 1465-1526.
Fieravanti, Fieravante, Bol. A., ca. 1380-1447.
Fiesole, Fra Giovanni Angelico da, see *Angelico*.
—, *Mino da*, Flor. S., 1431-84. — (1).
Filarete, Ant., Flor. A., d. 1465? — (110).
Finiguerra, Maso, Flor. goldsmith, ca. 1452.
Fioravante, see *Ferramola*.
Foggini, Giov. Batt., Flor. S., 1652-1737.
Foligno, Nicc. (Alunno) di Liberatore da, Umbr. P., ca. 1430-1502.
Fontana, Carlo, Rom. A., 1634-1714.
—, *Prospero*, Bol. P., 1512-97.
Foppa, Cristoforo, surnamed *Caradosso*, Lomb. and Rom. goldsmith, d. 1527. — (110).
—, *Vincenzo*, Bresc. and Mil. P., d. 1492. — (110).
Formigine (Andrea Marchesi), Bol. A., S., ca. 1510-70.
Francavilla (Francheville), Pietro, S., pupil of Giov. da Bologna, 1548-ca. 1618.
Francesca, Piero della (Pietro di Benedetto), Umbrian-Flor. P., b. 1423, d. after 1509. — (iii).
Francia, Francesco (Franc. Raibolini), Bol. P., 1450-1517. — (344).
—, *Giacomo (Giac. Raibolini)*, son of the last, Bol. P., ca. 1487-1557. — (344).
Franciabigio (Francesco Bigio), Flor. P., 1482-1525. — (420).
Francucci, Innoc., see *Imola*.
Furini, Franc., Flor. P., 1600-1649. — (421).
Gaddi, Agnolo, Flor. P., pupil of Giotto, 1333-1396. — (420).
—, *Gaddo*, Flor. P., ca. 1260-1327.
—, *Taddeo*, Flor. P., A., pupil of Giotto, ca. 1300-66. — (420).
Garbo, Raffaellino del (R. dei Capponi or dei Carli), Flor. P., 1466-1524.
Garofalo (Benvenuto Tisi da), Ferr. P., 1481-1559. — (lviii. 337).
Gellée, see *Claude le Lorrain*.
Ghiberti, Lor. (di Cione), Flor. S., 1378-1455. — (xlix. 420).
Ghirlandajo, Dom. (Dom. Bigordi), Flor. P., 1449-94. — (li. 420).
—, *Ridolfo (R. Bigordi)*, son of the last, Flor. P., 1483-1561. — (lviii. 420).
Giambologna, see *Bologna, Giov. da*.
Giocondo, Fra, Ver. A., 1435-1514. — (xlvi. 209).
Giolfino, Nicc., Ver. P., ca. 1486-1518.
Giordano, Luca, surnamed *Fapresto*, Neap. P., ca. 1632-1705.
Giorgione (Giorgio Barbarelli), Ven. P., 1477?-1510. — (lx. 240. 251).
Giottino, Flor. P., pupil of Giotto. — (420).
Giotto (di Bondone), Flor. P., A., S., 1276-1337. — (xxxix. 232. 420).
Giovanni da San Giovanni, see *San Giovanni*.
Gobbo, see *Solari*.
Gozzoli, Benozzo, Flor. and Pis. P., pupil of Fra Angelico, 1420-97. — (iii. 420. 384).
Granacci, Franc., Flor. P., 1469-1543.
Grandi, Ercole di Giulio Cesare, Ferr. P., d. 1531.
Guardi, Franc., Ven. P., 1712-93.
Guercino, il (Giov. Franc. Barbieri), Bol. and Rom. P., 1590-1666. — (335).
Holbein, Hans, the Younger, German P., 1497-1543.
Honthorst, Gerh. (Gerardo della Notte), Dutch P., 1590-1656.
Imola, Innocenzo da (Inn. Francucci), Bol. P., 1494?-1550? — (344).
Juvara (Ivara), Fil., A., 1685-1735.
Kaufmann, Maria Angelica, German P., 1741-1807.
Kranach, see *Cranach*.
Landini, Taddeo, Flor. S., d. 1594.
Lanfranco, Giov., Lomb. and Rom. P., 1580?-1647.
Lanini, Bernardino, Pied. and Lomb. P., ca. 1520-78?
Leonardo da Vinci, P., S., and A., 1452-1519. — (iii. 111. 114. 127. 420).
Leoni, Leone, Mil. S., 1509-92.
Leopardi, Aless., Ven. S., 14??-1521. — (1. 251).
Liberale da Verona, Ver. P., 1451-1515? — (209).
Libri, Girolamo dai, Ver. P., 1474-1556. — (209).
Licinio, Bernardino, P., pupil of Pordenone, ca. 1524-42.
—, *Giov. Ant.*, see *Pordenone*.
Ligozzi, Jac., Flor. P., 1543-1627.
Lionardo, see *Leonardo*.
Lippi, Filippino, Flor. P., 1457-1504. — (li. 420. 232).
—, *Fra Filippo*, father of Filippino, Flor. P., 1412-69. — (lii. 420).

Lombardi, Alfonso (Alf. Cittadella), Bol. and Ferr. S., 1488-1537. — (344).
— (*Pietro*, d. 1515, *Tullio*, d. 1559, *Antonio*, *Girolämo*, etc.), Ven. A. and S., 15th and 16th cent. — (xlvi. 250).
Longhena, Bald., Ven. A., 1604-75. — (250).
Longhi, Luca, Rav. P., 1507-80.
—, *Pietro*, Ven. P., 18th cent.
Lorenzetti, Ambrogio and *Pietro*, Sien. and Pis. P., 1st half of 14th cent.
Lorenzo, Don (Lor. Monaco), Flor. P., end of the 14th and beginning of the 15th century.
Lotto, Lorenzo, Ven. P., 1480?-1555? — (lxi. 251).
Luini, Bernardino, Mil. P., 1470?-1530? — (liv. 111. 9).
Majano, Benedetto da, Flor. A. and S., 1442-97. — (420).
—, *Giuliano da*, Flor. A., 1432-90.
Manozzi, see *San Giovanni*.
Mantegna, Andrea, Pad. P., 1431-1506. — (lii. 222. 232).
Maratta, Carlo, Rom. painter, 1625-1713.
Marcantonio Raimondi, engraver, ca. 1488-1527.
Marchesi, Andrea, see *Formigine*.
Marconi, Rocco, Ven. P., ca. 1500. — (251).
Martini, Bernardino, see *Zenale*.
—, *Simone*, Sien. P., ca. 1285-1344.
Marziale, Marco, Ven. P., ca. 1492-1507.
Masaccio (Tommaso di Ser Giovanni), Flor. P., 1401-28. — (li. 420).
Masolino (da Panicale), Flor. P., 1383-1447. — (157).
Massegne, Jacobello and *Pierpaolo delle*, Ven. S., ca. 1400. — (250).
Matsys, or *Massys, Quinten*, Flem. P., ca. 1460-1530.
Mazza, Giuseppe, Bol. S., 17th cent.
Mazzola, Fil., father of Parmigianino, Parm. P., 15th cent.
—, *Franc.*, see *Parmigianino*.
Mazzolino, Lodov., Ferr. P., 1481-1530. — (337).
Mazzoni, Guido (Modanino), Mod. S., 1450-1518. — (l. 329).
Mazzuola, Franc., see *Parmigianino*.
Meldola, Andr., see *Schiavone*.
Melone, Altobello, Crem. P., beginning of the 16th century.
Memling, Hans, Flemish P., ca. 1430-95.
Mengs, Ant. Raphael, German P., 1728-79.
Messina, Antonello da, Ven. P., b. after 1410, d. ca. 1493. — (251).
Metsu, Gabriel, Dutch P., 1630-67.
Michael Angelo Buonarroti, Flor. and Rom. A., S., and P., 1475-1564. — (xlvii. liv. 344. 420).
Michelozzo, Flor. A. and S., 1391-1472. — (110. 420).
Modanino, see *Mazzoni, Guido*.
Monäco, Lor., see *Lorenzo, Don*.
Montagna, Bartol., Vic. P., 14??-1523. — (227).
—, *Benedetto*, Vic. P., son of the last. — (227).
Montelupo, Baccio da, Flor. S. and P., 1469?-1533?
—, *Raffaello da*, son of Baccio, Flor. S., b. ca. 1505, d. ca. 1570.
Montorfano, Giov. di, Lomb. P., flourished 1443-71.
Montorsöli, Fra Giov. Ang., Flor. S., ca. 1506-63. — (73).
Moranda, Paolo, see *Cavazzola*.
Moretto da Brescia (Alessandro Bonvicino), Ven. P., 1498-1555. — (187).
Morone, Dom., Ver. P., 1422-15??. — (209).
—, *Franc.*, Ver. P., 1473 or 1474-1529. — (209).
Moroni, Giov. Batt., Bresc. P., 1510?-78. — (188).
Mulinari, Giov. Ant., surnamed *il Carraccino*, Piedm. P., 1577-1640. — (41).
Munari, Pellegrino (Aretusi), Mod. and Ferr. P., d. 1523.
Murano, Ant. and *Bartol. da*, see *Vivarini*.
—, *Giov. da*, see *Alamannus*.
Murillo, Bartolomé Estéban, Span. P., 1617-82.
Nanni (d'Antonio) di Banco, Flor. S., ca. 1400-1421.
Nelli, Ottaviano, Umbr. P., d. 1444. — (liii).
Notte, Gher. della, see *Honthorst*.
Novelli, Ant., Flor. S., 17th century.
Oggiono, Marco da, Mil. P., pupil of Leonardo, 1470?-1540? — (111).
Onofri, Vinc., Bol. S., ca. 1480-1504.
Opera, Giov. dall', see *Bandini*.
Orcagna or *Orgagna (Andr. di Cione)*, Flor. A., S., and P., pupil of Giotto, 1308?-68? — (420).
Padovanino (Aless. Varotari), Ven. P., 1590-1650. — (251).
Paggi, Giov. Batt., Gen. P., 1554-1627. — (69).
Palladio, Andr., Vic. and Ven. A. 1518-80. — (xlvii. 227. 250).
Palma Giovane, Giac., Ven. P., 1544-ca. 1628. — (251).
— *Vecchio, Jac.*, Ven. P., 1480-1528 — (lx. 251).
Palmezzano, Marco, of Forli, Flor P., 1490-1530.

Panetti, Domen., Ferr. P., 1460?-1511 or 1512.
Parmigianino or *Parmeggianino (Franc. Mazzola)*, Parm. P., 1503-40. — (322).
Pedrini, Giov., Lomb. P., pupil of Leonardo, flourished ca. 1500. — (111).
Pellegrini, see *Tibaldi*.
Pellegrino da San Daniele, P. of Friuli, ca. 1470-1547.
Penni, Franc. (il Fattore), Flor. P., 1488-1528. — (lviii).
Pericoli, see *Tribolo*.
Perugino, Pietro (Pietro Vannucci), Umbr. & Flor., P., teacher of Raphael, 1446-1524. — (liii. lvii).
Peruzzi, Baldass., Sien. and Rom. A., and P., 1481-1536. — (xlvii. 344).
Pesellino (Francesco di Stefano), Flor. P., 1422-53.
Piazza, Calisto, da Lodi, Ven. P., 1524-56.
Piero di Cosimo (Pietro di Lorenzo), Flor. P., 1462-1521.
Pietro, Giov. di, see *Spagna*.
—, *Lor. di*, see *Vecchietta*.
Pinturicchio (Bernardino Betti), Umbr. P., 1454-1513. — (liii).
Piola, Pellegro, Gen. P., 1607-30.
Piombo, Sebast. del, see *Sebastiano*.
Pippi, Giulio, see *Romano*.
Pisanello, see *Pisano, Vittore*.
Pisano, Andrea, Pisan S., d. after 1349. — (384).
—, *Giov.*, Pisan A. and S., son of Niccolò, d. 1320. — (384).
—, *Giunta*, Pisan P., 1st half of the 13th cent. — (384).
—, *Niccolò*, Pisan A. and S., d. 1278. — (xxxix. 384).
—, *Nino*, Flor. S. and A., ca. 1206-80.
—, *Vittore (Pisanello)*, Ver. P., d. ca. 1455. — (209. 251).
Poccetti, Bernardino, Flor. P., 1542-1612.
Pollajuolo, Ant., Flor. A., S., and P., 1429-98. — (420).
—, *Piero*, Flor. S. and P., 1443-96? — (420).
Ponte, Ant. da, Ven. A., 2nd half of the 16th cent. — (250).
—, *Franc.*, *Jac.*, *Leandro da*, see *Bassano*.
Pontormo, Jac. (Carrucci) da, Flor. P., 1494-1557. — (lviii. 420).
Pordenone, Giov. Ant. (G. A. Licinio da P.), Ven. P., 1483-1539. — (lxi. 251).
Pordenone, see also *Licinio, Bernardino*.
Porta, Bart. della, see *Bartolommeo*.
—, *Giac. della*, Lomb. A. and S., 1541-1604.
Porta, Guglielmo della, Lomb. S., d. 1577.
Poussin, Gaspard (G. Dughet), French P., 1613-75.
—, *Nicolas*, French P., 1594-1665.
Predis, Ambrogio de, Lomb. P., ca. 1500.
Prete Genovese, see Strozzi.
Previtali, Andrea, Ven. P., ca. 1480-1528. — (251).
Primaticcio, Niccolò, Mant. P., 1490-1570. — (222).
Procaccini, Camillo, Mil. P., 1546-ca. 1609. — (111).
—, *Ercole, the Elder*, father of th last, Mil. P., b. 1520, d. after 1591. — (111).
—, *Ercole, the Younger*, Mil. P., 1596-1676. — (111).
—, *Giulio Cesare*, brother of Camillo, Mil. P., 1548?- ca. 1626. — (111).
Quercia, Jac. della (or *J. della Fonte*), Sien. S., 1374-1438. — (344).
Raffaello, see *Raphael*.
Raibolini, see *Francia*.
Ramenghi, Bart., see *Bagnacavallo*.
Raphael (Raffaello Santi da Urbino), P. and A., 1483-1520. — (xlvii. lvi. 119. 357. 420).
Rembrandt Harmensz van Rijn, Dutch P., 1606-69.
Reni, Guido, Bol. P., 1574-1642. — (lxii. 344).
Ribera, see *Spagnoletto*.
Ricci, see *Brusasorci*.
Ricciarelli, see *Volterra, Daniele da*.
Riccio (Andrea Briosco), Pad. A. and S., 1470-1532. — (xlvii).
Rizzo, Antonio, Ver. & Ven. S. & A., flourished 1457 (?)-90.
Robbia, Andrea della, Flor. S., 1435-1528.
—, *Giov.*, son of the last, Flor. S., d. ca. 1530.
—, *Luca della*, Flor. S., 1400-1482. — (xlix. 420).
Roberti, Ercole de', Ferr. and Bol. P., d. 1496 (?).
Robusti, see *Tintoretto*.
Rodari, Tom., Lomb. S. & A., 15th cent. — (110).
Romanino, Girólamo, Ven. P., 1485-1566. — (188).
Romano, Giulio (G. Pippi), Rom. P. and A., 1492-1546. — (xlvii. 222. 223).
Rondinelli, Niccolò, Rav. and Ven. P., ca. 1500. — (251).
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